"The Pantomimic Art in Acting," by Pilar Morin

THE NEW YORK

DRAMATIC MIRROR

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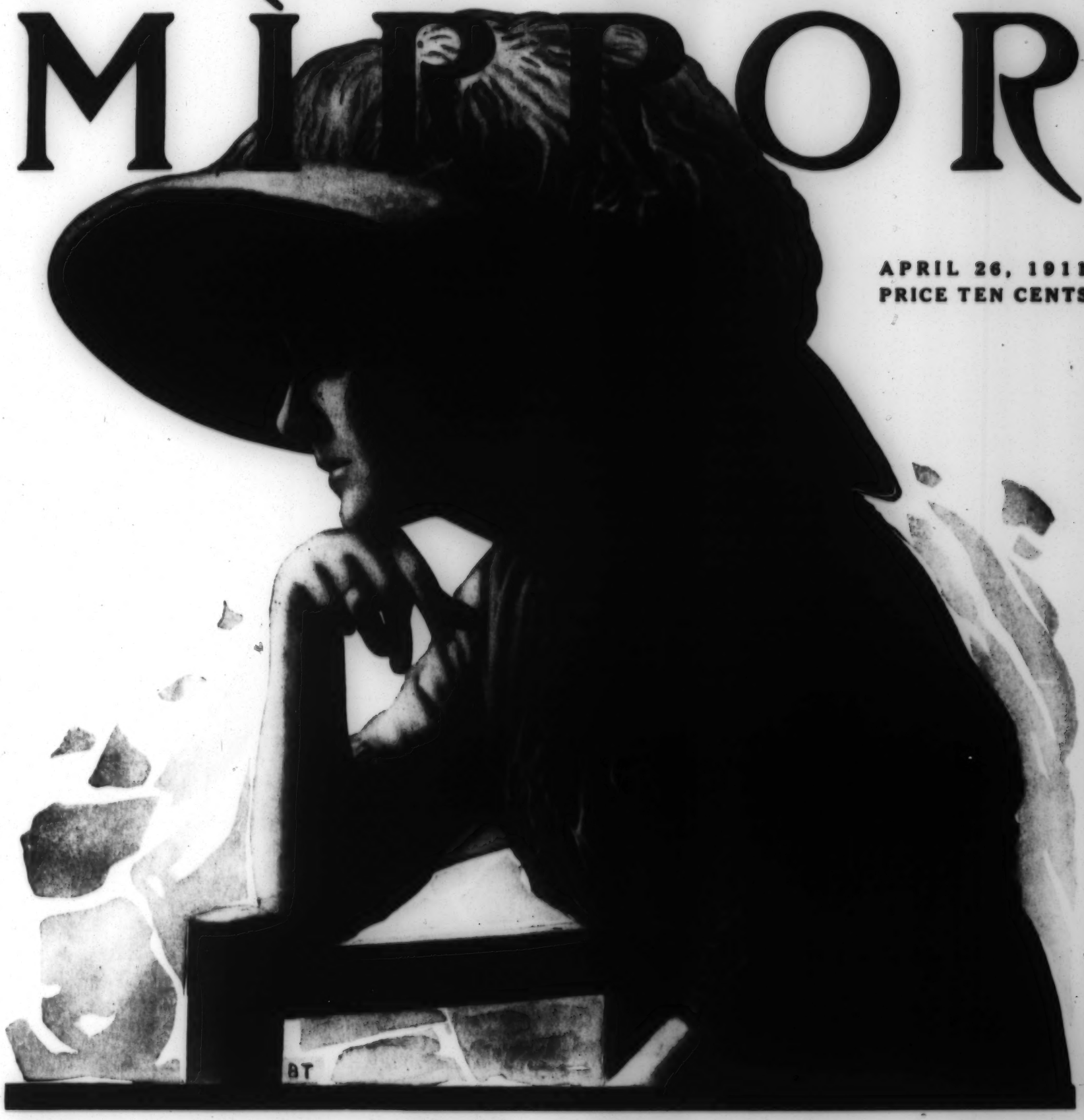

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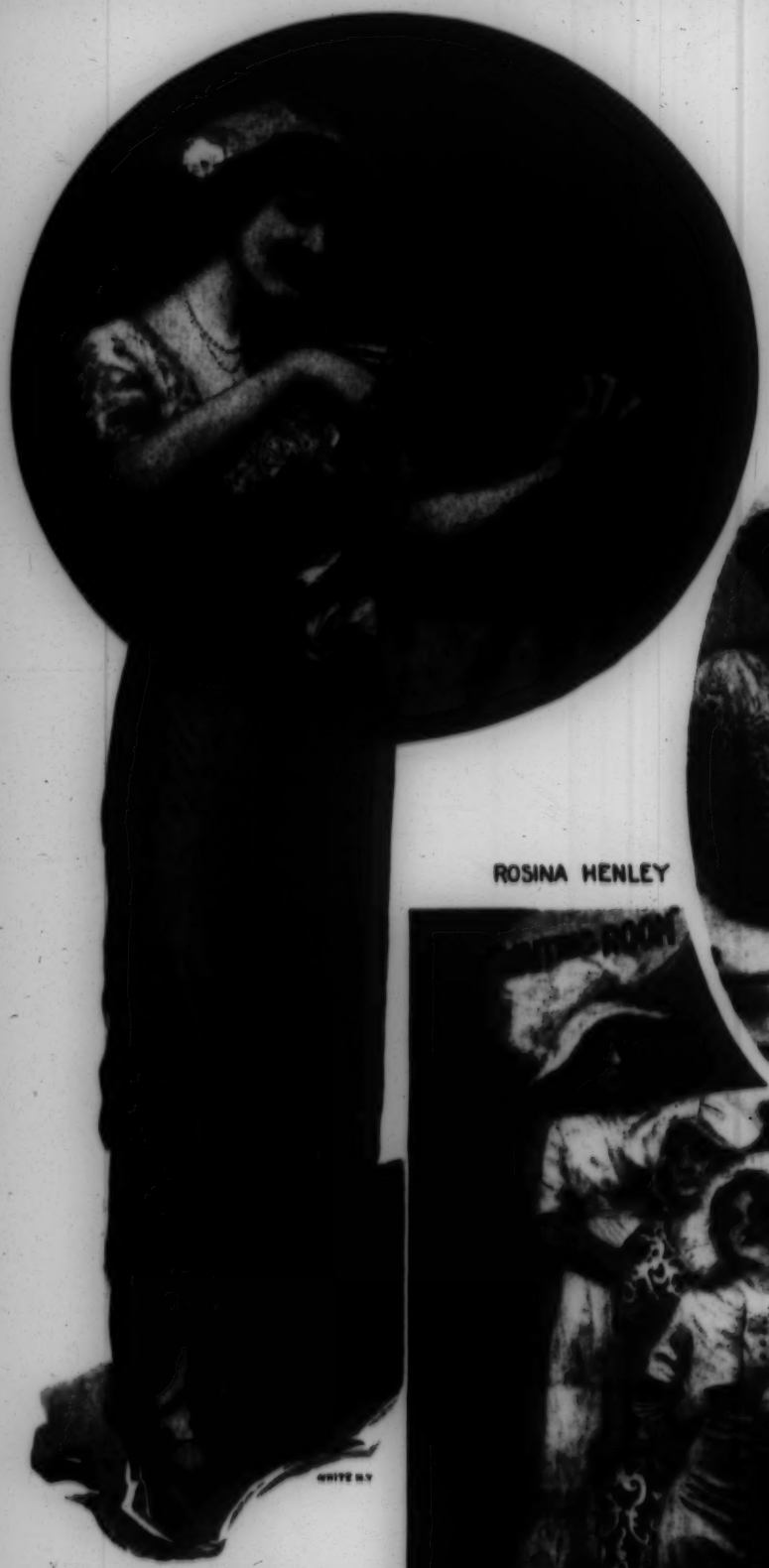

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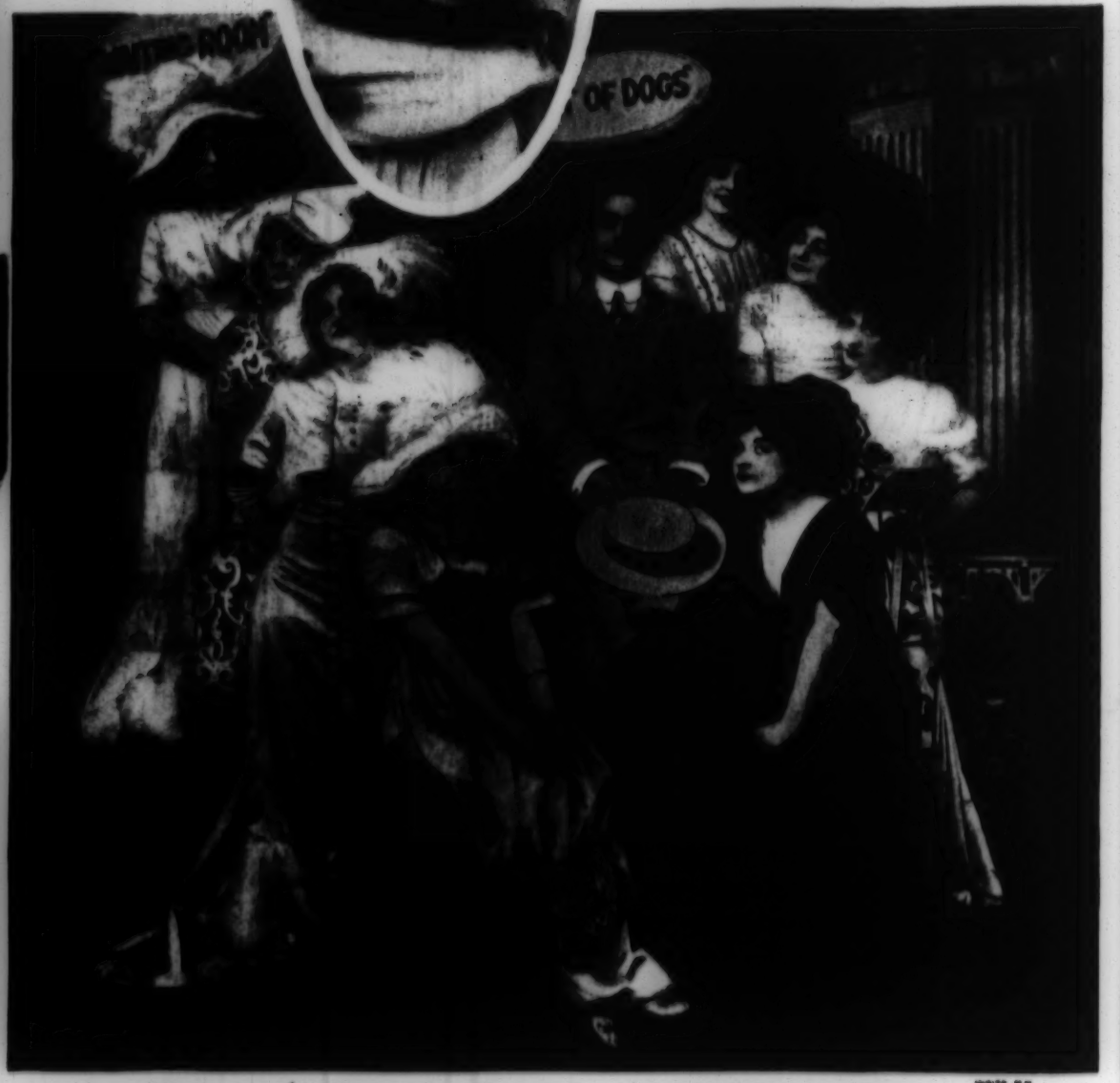

GROUP FROM "DOCTOR DE LUXE" AT THE KNICKERBOCKER THEATRE

THE DRAMATIC MIRROR COMPANY
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The Stock Companies

NO MATTER how unsatisfying the now waning theatrical year may have been, there is every sign that the coming Summer—or at least the period immediately preceding that season—will see a greater number of stock companies in operation than ever before.

Some dealer in actual figures a few days ago announced that one hundred and seventy-nine stock companies were either organized or in process of formation for New England alone, and if this is so, an unprecedented number may be counted upon the country over, for there are other localities in which general theatrical business has been much better during the past year or two than it has been in New England, and these localities in the past have given stock companies good patronage.

It is to be hoped that the stock company movement will not be forced beyond its reasonable possibilities, but there is danger that it may be, for imitation, or a multiplication of enterprises of a class that is supposed to appeal, is one of the unfortunate habits of theatrical management.

It is said that in one Massachusetts city of not more than 100,000 population, for instance, there will be no less than three stock companies in operation at once, and it is plain to see that all of these cannot thrive. Even in the regular season, when indoor amusement is at its best, such a number of stock companies with no other theatrical entertainment in opposition would hardly find a prosperous business, while in the out-door season their chances must be even less promising. Such competition holds out a poor prospect for any one of the companies, as the business will naturally be divided into parts which cannot be profitable to any one of them; and inevitably it will lead to the survival of the fittest. Managers might well study the possibilities of cities as to patronage before such venturing. Such competition, too, results in false estimates of the tendencies of cities in which it is conducted as to amusements, for while two or three companies operating simultaneously may fail of profit, and thus retire with no good opinion of the locality, a single company might flourish and become a regular feature of the Summer season.

This New England case, however, may be exceptional, and a great majority of the stock companies now projected or in operation possibly have good prospects. It may be said that those among them that present the best associations of acting ability and put forward plays of the better class should do well, while on the contrary those that are run on a cheap basis will probably prove to be losing ventures. If the past two or three dramatic years have proved anything, they have made it plain that the day of haphazard theatrical organizations and commonplace or time-worn plays has passed. The great American public has grown to a point of appreciation where it demands the best dramatic material that can be provided.

The present stock-company boom has a number of very gratifying features. It will result in the wide and continuous—at least for a period—use of plays, and thus will encourage authors; it will provide work for hundreds of actors who need it; and it will give many of the managers who take part in it the capital—and the added experience—that may go into new ventures during the regular theatrical season. Perhaps the most important result to flow from it, however, is the greater facility it will give actors in the practice of their art. Trained players who have in a measure become stale as to a varied demonstration of their abilities, through long appearance in one or two roles in the course of regular employment, will brush up their wits and take on a new and changing activity; and younger players with little experience that are fortunate enough to secure stock engagements will have opportunities to practice that broaden experience and give artistic flexibility. Thus a greater number of actors who really can act will throng the offices for engagement in the Autumn, and wise managers, in the meantime, will do well to scan the work of these Summer companies.

The Emergency

THE FRIENDS of the stage child and opponents of the laws being enacted in various States classing stage children with factory employees, in effect excluding children from the stage altogether, have been happily successful during the past two weeks in opposing the arbitrary restrictions involved in these laws, but every one concerned with the theatre must aid the fight now in progress—a contest that will be resumed against the children of the theatre another legislative year—if it is hoped to make headway against the organized forces on the other side.

Managerial associations everywhere should take steps for systematic work in this cause, for they will find an opposition which will make every effort necessary in order to win freedom for the children of the stage. Magnificent work has lately been done by AUGUSTUS THOMAS, aided by EDWIN MILTON ROYLE, HAMLIN GARLAND, JOSEPHINE PRESTON PEABODY, and others, and the moral support of a great body of intelligent friends of the drama may be relied upon. Yet a few persons, no matter how gifted or how earnest, cannot alone bring results which must be realized unless the theatre is to be deprived of one of its most effective aids, and the door opened to other and even more embarrassing exactions based upon "moral" misconception and traditional antipathy to the stage.

The appearances made on behalf of the stage child before legislative committees in Wisconsin and Illinois made it plain that a convincing presentation of the case of the theatre before such bodies may lead to favorable legislation, but the propaganda, to be more generally effective, must be directed to public sentiment, and through that sentiment to law-making powers. As EDWIN MILTON ROYLE suggests in an interview printed on another page of THE MIRROR this week, the educational work in this matter should be conducted during the Summer by able members of the profession before women's clubs and other organizations whose favorable interest will greatly assist the cause. There is an appalling ignorance of theatre life and policy in the premises among many persons whose aid can be enlisted by right means.

THE MIRROR this week lends aid to the cause in an exposure of the misrepresentation put forward by EVERETT W. LORD, of the National Child Labor Committee, in an address before a committee of the Massachusetts Legislature. This address has been used everywhere with telling effect against the stage child. In it Mr. LORD alleged that he had learned from the records of the Society for the Prevention of Cruelty to Children that a large number of children employed on the stage had "gone astray." As a MIRROR representative learned, after industrious and persistent effort, the Society for the Prevention of Cruelty to Children has no such records essentially of stage children, and thus the LORD allegation is shown to be a malicious and shameless fabrication.

When persons engaged in a "moral" crusade take such means to bolster up their arguments, it is plain that they lack convincing facts upon which to base their cause. The plain truth about the children of the stage has little effect, however, in such a contest, unless it is convincingly presented; and therefore the best minds in the theatre—and all of them—are necessary in this fight for the rights of the stage child to earn a living and to look forward to an artistic future.

THE USHER

THE DRAMATIC PROFESSION has a powerful aid, in its fight against the laws in various States banishing children from the stage, in the press, which almost without exception appreciates the situation and editorilly advocates liberal laws.

But the profession, even with this assistance, must be more active, and in every way possible it must labor to overcome the organized effort to place restricting laws upon the statute books of every State.

The profession is fortunate in the possession of a leader in this contest of the character and ability of Augustus Thomas, who has performed invaluable service thus far in the cause of stage children.

The Chicago *Post* pays this editorial compliment to Mr. Thomas, apropos of his recent appearance at Springfield, Ill., before the Legislative Committee, which has reported favorably a bill for the relief of stage children:

The opponents of too strict a law for stage children sent their ablest advocate to Springfield in the person of Augustus Thomas, the playwright.

Mr. Thomas is nearly an ideal speaker in any capacity. He has voice, presence and graces of manner to abet an extraordinary ability, which by no means runs in a dramatist's groove.

One of the treats at the Lambs' Club gambols when "Gus" Thomas was shepherd was to hear him talk at the long supper table. Those who attended the star gambol at the Auditorium two years ago will recall the skill with which he auctioned the book of autographs.

Mr. Thomas made two or three campaign speeches for William Jennings Bryan in New York city and swayed a Madison Square Garden crowd as he liked. He was a revelation on the stump and was said to be certain of a rich reward in the contingency of his candidate's success.

The most experienced of public speakers do not invariably elude the pitfall of the set phrase and the calculated gesture, but with Mr. Thomas everything of necessary calculation has the appearance of being impromptu. A clinching idea generally comes to him while he is on his feet.

This is in line with the tribute paid to Mr. Thomas by Edwin Milton Royle, who was associated with Mr. Thomas at Springfield, on another page of THE MIRROR.

♠

Mr. Thomas made a strong plea for stage children before the Wisconsin legislative committee at Madison, and repeated it, with telling variations, at Springfield, Ill.

"Two things must be borne in mind," said he. "We do not antagonize the sentiment of the country which has stated 'The welfare of the community is the welfare of the child.' That is our position exactly. We are getting away from that dark age of education which did not tolerate the theatre.

"To-day the theatre is no longer a synonym for degradation. It is the public school of art. Actors and actresses with children of their own earnestly desire them to follow the stage. Plastic in youth, these children might learn that which would stand them in good stead in the days when they must earn their way in the world.

"Who can say their fathers and their mothers do not love them, would not care for them or would fail to cherish them, if they appeared upon the same stage their parents trod?"

Mr. Thomas also spoke of the care with which the children on the stage are educated in other lines, and declared that the presence of the child on the stage was a benefit to the public because the plays in which children were cast were always of a wholesome character. Mr. Thomas also believed that there was less danger to the morals of children in their minority period, prior to sixteen years of age, than there was after that period and said that he would rather a daughter of his should play as a child upon the stage and then retire, from the time she was sixteen until she was twenty-one years of age, than to begin her stage career at sixteen years.

♠

Mrs. Josephine Preston Peabody, author of The Piper told in a very convincing way the story of how the children were cared for who appeared in her play and talked of the production of her play in both New York and London. She declared that the children of tender age who appeared in the play all had the greatest care possible and were in fact not only receiving a better education but were having their morals more carefully looked after than most children in homes.

The others spoke along the same line. Miss La-Follette giving several instances of the care which was given stage children under her personal notice.

Mrs. Bertha Kunz Baker, who is one of the most prominent of Chautauqua speakers, was accorded the honor of being invited to address the Wisconsin legislature. She is a warm advocate of stage children's rights. The Milwaukee *Journal*, commenting on the character and ability of the stage's advocates, said:

"They created an atmosphere so different from the usual legislative argument of stilted phrases and legal lore that the assembly parlor, where the committee met, was soon crowded."

♠

THE MIRROR'S special articles are quoted extensively throughout the country, proving that other newspapers know good things when they see them.

A great majority of papers that quote from THE MIRROR observe the unwritten law of journalism, and give full credit for what they make use of.

Some newspapers, however, occasionally take from THE MIRROR articles which they put before their readers as their own. The latest case of this sort is the appropriation of THE MIRROR'S article on the dramatic values of Indian life, by Mrs. Austin, author of The Arrow Maker, in the columns of the Des Moines *Register and Leader*.

♠

The "command" performances before King George of England will be watched for by the profession, as well as by the public, with great interest, as indicating the theatrical taste of the new monarch and his consort.

A good story is floating about London, by the way, related to a performance of The Gondoliers at Windsor by command of the late Queen Victoria.

A finely bound volume of the libretto had been provided for the Queen, who referred to it frequently to keep abreast of the opera.

When the curtain fell she sent for D'Oyly Carte to express her approval and, having done so, remarked that she had noticed that some of the actors had said things which were not set down in the book.

Mr. Carte explained that they were "gags." "Gag"? queried the Queen in a puzzled tone, "I thought gags were things put in a person's mouth by authority."

"Not always," was the reply; "these gags are what people put in their mouths without authority."

♠

The problems of the exhibitions relating to the coronation of King George—which will be the most spectacular show of the year—are many and varied.

One of them had to do with a pageant at Coventry in which an impersonator of Lady Godiva will ride horseback, as that legendary beauty did.

The good town folk of Coventry—or at least those planning the pageant—were long disturbed as to what this modern Godiva should wear withal, or what she shouldn't wear, to be more accurate.

It has been decided, at least, that she shall wear "silk fleshlings, a suitable quantity of gauze, and a profusion of fair hair sufficient to cover the greater part of her figure."

And thus the legend and contemporary local modesty are to be satisfied.

♠

"It is not only motion picture patrons who name players to suit themselves," writes a woman to The Usher. "At the New Theatre, the other day," she says, "after the Brander Matthews lecture, an elderly schoolmarm, with three of her girls, pointed to a white-haired gentleman standing in the lobby, and said to them:

"'That's Mr. Ben Greet, girls.'

"'Who's he?' asked one of them.

"'Oh, don't you know?' said another. 'He's Mr. Noscenery.'

"'Sure enough; he's the Elizabethan business. I never liked him. But he looks good when he's off.'

"That's all I heard," says the woman.

♠

To many thousands of theatregoers the death of Denman Thompson came as a personal bereavement. In The Old Homestead he played for a generation upon those plainer sentiments of the public that mark the better elements of common human nature; and one who stirs those sentiments by homely and legitimate means is a public benefactor.

Denman Thompson, too, made many friends in the circles in which he moved unprofessionally, and his hand was open unostentatiously to those who needed material aid. His was a wholesome, magnetic nature, and his unique place cannot be filled.

Eugene Field's tribute to the old actor many years ago may not be well remembered. It closed with these lines:

God bless you, Denman Thompson, for the good ye do our hearts
With this music an' these memories o' youth.
God bless ye for the faculty that tops all human arts,
The good ol' Yankee faculty of Truth.

Hall, N. Y. Stanley Murphy James Sheeran John B. Adam William Collier, Jr. Frederick Esmelton Albert Perry William Collier Maud Gilbert Paula Marr Thomas Martin

WILLIAM COLLIER IN "THE DICTATOR" AT THE COMEDY THEATRE

PANTOMIMIC ART IN ACTING

By PILAR MORIN

THE VALUE of silent drama or pantomime so necessary to acting is often misunderstood. The art is frequently classified with acrobatic or rough-and-tumble action, though it has nothing in common with such work. This art does not mean merely to move silently about with gesticulations. No, indeed not! Its value is in the force and soul it gives to the drama of the stage and of life, and to other arts. Silent drama is really the still silent voice within us, created by the emotions of our thoughts, which give us foundation for action. Action ought not to be invented for superfluous display, but made intelligible through emotional necessity. Often I have been asked: Of what use is silent drama, and why ought speaking actors to learn this art? They ought to, simply because this art would help teach them how to master emotions and feelings, and how to convey the sense of words by actions, as well as how to fascinate by grace and charm of manner. This study cannot be accomplished by speaking in loud voice the words in a play, but by picturing the meaning and searching out the thought which inspired the words written in a play.

The still, silent thought or voice within awakens the emotions of the heart, and actions accompany them naturally and truthfully, helping the spoken word to a better and truer intonation, for it is almost impossible to have poor intonations if you are master of your emotions, guided by intense feeling. The voice must echo with feeling, thus painting all the emotion felt.

This is the art of pantomime, or, as I call it, silent drama.

Everything is created in silence first, then pictured in the mind's eye. Words echo those creations and actions follow to give material existence to our silent thoughts.

The emotions felt during this creation, with our desire to make the world believe or see, become our moments of inward drama.

Composers should know the help this art can give in writing a score as wonderfully descriptive as L'Enfant Prodigue, painting the meaning of words by melodious music, following each action and emotion, giving life to the 22,000 words, which are inwardly spoken in this silent drama. This music illuminates and describes the story, requiring a piano virtuoso of the first mark, and giving opportunities such as any great soloist would be proud to attempt. Silent drama should indeed give better inspiration to composers and librettists. Music should be listened to as part of the action in opera or in musical plays; it ought to help words and action, not hide nor disguise them. Singers should learn how to act silent plays, because this work develops ear, gives sense of tempo, and teaches the art of listening to music with perfect ease, not allowing it to interfere with acting. It also shows what to do with hands, feet, eyes, shoulders, finger tips, and the rest of the body, giving the player more appropriate emotions, feelings, and facial expressions.

PILAR MORIN

A silent drama opera (I mean an opera in which the performers pantomimed their words part of the time) helped to give to the world our great Wagner. Hearing music that painted emotional action, he himself later wrote wonderful descriptive ballets, which are really pictured emotional poems illuminated by music. Very few dancers are dramatic artists able to render pantomime, for both arts require separate study. The dancer's pantomime, although pretty and graceful, generally speaking, is not clear and does not convince, because the actions to express such ideas as go, come, you, me, and other things, are done with both hands, making this a double action, where perhaps a nod or a glance would suffice. Then again, a dancer's eyes sing the music, but do not speak the words of the drama. Dancing is a wonderful art, ideal to look at. It is a world in itself, but inasmuch as a dramatic actress has to learn the art of dancing to be a dancer, so has a dancer got to study dramatic art to portray drama—be it comedy or tragedy—whenever required to be spoken or mimed. Both artists are capable of either work if they study it.

I have often been asked if there were special actions invariably used to convey certain ideas in pantomime. The new school of pantomime calls for very few such special actions that mean something to the pantomimist and nothing to the spectators. It requires great study, I know, to be simple, clear, and sincere, to act with sufficient feeling to be understood. By speaking inwardly each emotion, your thoughts will be reflected in your face, eyes, and attitude. To stop words means to stop action. Difficult as it is not to move the lips and still to be speaking within, this is done as the listening of music is—with study. Art hides the difficulties in such work.

It is harder to play silent drama than speaking drama, because words often help to hide many faults that could not pass unchallenged in silent acting, where every little movement is noticed much more and the lack of expression or grace or sentiment would be sadly missed. When this art is applied to the speaking drama, it is a force that gives perfect control of emotions, therefore adding lights and shades as well as strength to the speaking voice. I do not mean that voice does not require study and placing, for it does, of course; but the study of emotions gradually gives the shades and colors to the voice.

I have much to say as to what silent drama could do for the education of children, and there are many other things this art can assist. I see its practical application every day. The people of America are eager for advancement in art, science, and commerce. Those who could open the doors to art need not so often close them tight with the belief that the American public does not understand.

Pilar Morin

DANIEL FROHMAN'S MEMOIRS

MEMOIRS OF A MANAGER, by Daniel Frohman. Published by Doubleday, Page and Company, New York, 1911.

THE reminiscences of Daniel Frohman, recently printed in the *Saturday Evening Post*, enlarged and elaborated, have been published this Spring in book form. A most readable volume the papers make, full of anecdotes and observations.

Most of the best known actors and actresses of the present day have at some time been connected with the Lyceum stock company, and numerous famous dramatists were given a hearing in the old Lyceum Theatre. Among the names that Mr. Frohman takes pleasure in recording are those of E. H. Sothern, Henry Miller, Margaret Anglin, Ethel Barrymore, Julia Marlowe, James K. Hackett, Maude Adams, Georgia Cayvan, Robert Mantell, John Mason, Viola Allen, William Faversham, H. C. De Mille, Henrietta Crosman, W. J. Le Mayne, Herbert Kelcey, Bronson Howard, Dion Boucicault, Sir Arthur Pinero, Henry Arthur Jones. The Kendals, Modjeska, and Kubelik are probably his most important foreign importations.

In the second part of his book, Mr. Frohman discusses the technique of dramatic composition from the manager's point of view—the necessity of plot and action, the various roles, the choice of theme, the adaptation to the occasion. Then, after citing numerous successful plays which disregard rules of construction, the writer adds that the chief asset is "suitable and clever treatment." Vague as that sounds, who can improve on it?

The chapter on experiences of American actors in Europe is prefaced by the story of John T. Raymond. At the beginning of his London experience, Mr. Raymond inquired ostentatiously how to send money to America; two weeks later he surreptitiously asked how to get money from America. All of the stories are told in an easy, graceful style, for, despite the modest preface, the writer of the memoirs knows how to wield the pen to striking advantage.

THE MATINEE GIRL

WE WERE NOT SURE that Spring had come until we spent Easter Monday afternoon with Kitty Cheatham at the Lyceum Theatre. A raw wind was blowing from East River. The sky wore a most unbecoming shade of dull, dispiriting gray. We passed through the doors of the playhouse, and Spring greeted us with a smile. The stage was a small forest of flowers. Plants stood thickly about the wings and went far toward meeting the footlights. A big bough of peach blossoms covered the piano. Through a large open window there was a glimpse of blue sea so real that we fancied a salt breeze gave tang to the fragrance of the flowers. It was nonsense, but pleasing nonsense.

Kitty Cheatham herself stood in the centre of the stage, looking as Springlike as that realistic back drop of blue sea. A week before, in her Fifth Avenue studio, I had seen her at the end of a hard day and before a trying evening, an earnest, rather tired woman in black. On this Easter Monday, in her white embroidered frock over pink silk, with sash and ribbons of blue, and with a girlish hat with a pink rose above her face and blue ribbons from her hat nearly to her waist, she looked a girl of twenty.

It was a long programme. There were sixteen numbers besides the favorites "Don't Be What You Ain't" and "The Sawdust Doll," for which the audience asked, and Miss Cheatham asked for no respite and got none. She seemed unwearied, and the audience after two and a half hours was refreshed.

She brought laughter with her story of Matilada who prevaricated, and tears with Oscar Wilde's "The Selfish Giant," a prose fantasie that preaches as strong a sermon against selfishness as Dickens' "The Christmas Carol." Her postures were those of youth and grace. Her intonations were those of a child. Her marvelously expressive hands seemed so little and childlike that it was a mental wrench to realise that this was a woman whom the world had worn a bit. She was that afternoon so genuinely a child. Of scraps of nursery nonsense she made comedy and tragedy, so much from very little. I never knew the entire meaning of the words "artistic" and "exquisite" until I saw unique Kitty Cheatham at her annual Easter matinee.

In William A. Brady's new theatre, as simple and attractive as its name, the exterior looking much like the Belasco, but the interior having a charming and restful color scheme of dull brown and deep blue, I found a basket of fading flowers, relics of the opening night. Attached to it was a card on which was written: "To the Boss, with the congratulations of his office staff on the completion and opening of his theatre and with wishes for his continued success."

Edna Showalter, the young Long Island soprano, whose admirers have seriously named her Melba II., is showing cause for that title. Frederick Shipman, manager for Melba and Nordica, has signed her for a tour beginning next month, in which she and Albert Chevalier will make a Western tour, beginning in Winnipeg, and extending to San Francisco. Her operatic parent, Colonel Henry W. Savage, has told the youthful prima donna to run along and play wherever she likes until September, when she will begin rehearsals in Puccini's opera The Girl of the Golden West.

A busy and fortunate young person is Josephine Victor these budding Spring days. Miss Victor has signed a contract for next season with Miss Adams, to play the hen pheasant in Chantecler. Pictorially the choice is an admirable one, Miss Victor's dark, exotic beauty being a foil for Miss Adams' blonde delicacy. Dramatically Miss Victor has been accounted a positive figure, since, girlish and unknown, she came from a New England stock company to originate a leading woman's role in The Secret Orchard. If names are sufficient auguries her future will be brilliant.

That which all know to be a great loss, and what some regard as a gain, have both come to Ida Haverly within the year. Her stepmother, who had seemed to her a mother, followed Jack Haverly, the one time minstrel king, into the impenetrable shades last Summer. This Winter Miss Haverly has become engaged. Soon after the anniversary of her mother's death Miss Haverly will become Mrs. W. J. Limeson.

Lillian Russell, forsaking a former play for her present vehicle, received a magnanimous telegram from the author of the comedy she had shelved:

"Great luck, dear Miss Russell, and may I have the luck next time to write a good play for you."

Nance O'Neil admits the fault of writing an illegible hand. She printed a postscript to a recent epistle of hers: "The above is a letter, not, as you may think at first glance, an oyster."

Since it became known that Zeffie Tilbury, Charles Ross's new acting partner, is the daughter of the late Lydia Thompson, frosty haired chaps with uncertain knees buy seats far down in front to see Everyman and Any Woman, Mr. Ross's sketch in which the pair is appearing. The old beaux's faded eyes beam

Benge, N. Y.

ZEFFIE TILBURY

brighter for sight of Miss Tilbury, herself a handsome blonde. But the thoughts of the Beau Brummels of another day are less with the Titian haired comedienne whom we saw last with Madame Nazimova in The Passion Flower, and more remotely with Viola Allen and other American stars in Shakespearean repertoire, than with that bevy of intoxicating beauties, Lydia Thompson's British Blondes.

Thomas Wise in An Old New Yorker expressed those memories in a "quiet curtain" falling upon three old bachelors, talking of the pretty girls embalmed in their memories, and at the words: "Boys, do you remember when we used to wait at the stage door after one of Lydia Thompson's performances?" turning enraptured eyes and entranced faces to the ceiling. So the men who lean upon a cane and the other men who maintain a sprightly walk but who wear the snow white crown of age, go to the theatre for the first time in twenty years, I give you my word, to burn incense to the past and to rekindle sentiment toward beauty that has passed into dust.

That was a dramatic meeting between Eva Davenport and Charles Bigelow when the stout comedienne and the lean comedian met on the stage at the first rehearsal of The Waltz Kiss. They had played together with Anna Held in Papa's Wife ten years before, causing merriment to audiences from one coast to the other. Now the fortunes of the stage have brought them together again, and as the father and mother of a girl whom they are trying to marry into good society, it is theirs to make sides ache and eyes overflow once more.

The funmakers looked at each other for a moment across the gloom of the big stage. A swift review of what had happened since Papa's Wife passed before their memories. Miss Davenport's companion, gentle Neil O'Brien, whom everyone in the N. C. Goodwin companies for ten years had known and loved, had left life's stage. She had borne an illness and absence from the stage for three years. The dignity of grandmotherhood had come to her. And the comedian had not escaped some penances of painful experience with the years.

They started, at the same moment, toward each other, meeting at stage center. They flung their arms about each other.

Miss Davenport relapsed into calm and stage presence as she wiped her eyes. "What emotional fools we actors are!" she sighed.

An attractive example of the fast disappearing type, the ingenue, is Ethel Green in Dr. De Luxe.

Truly Shattuck stops laughing, now and then, to utter wisdom. She said as she watched the locking and strapping of her trunks before turning her face roadward: "I don't know what the Summer will bring forth for me, maybe a few weeks of vaudeville. But I do know that if every actress spent her Summers as is best for her she would get into a sweater, a short skirt and boots, and go hunting and fishing in the woods. Or if she must go to Europe she should spend days in London and Paris and weeks in the country. Deves, where Marie Antoinette had a tiny palace, is a dear, dreamy old town, where a woman can stop the habit of blinking at the footlights. Matlock, a quaint, slumberful town in England, will teach her to forget Broadway, and she'll come back after forgetting and like it better than ever."

Frank Wilstach is in imminent danger of losing his title as the merriest advance man in the business and becoming known as John Wilstach's father. His tall, twenty-two-year-old son has followed the family path his father blazed. He is press representative for Joseph Gaites. Also he likes writing for itself and interrupted his own sending out of professional dog stories to write a fantastic novelette in one of the current magazines.

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The large chorus is well managed and well supplied with clever work. They sing with spirit, dance with grace, and gratify aesthetic longings.

MAJESTIC—I SALTIMBANCHI

Operetta in three acts and four scenes, by Louis Ganne; produced Monday, April 24, by the Italian Comic Opera company, of Palermo, Sicily. Signor Raimondo Sarnella, impresario; Guiseppe Canepa, conductor; management Max Rabinoff and Ben H. Atwell.

Marion	Amelia Bruno
Susana	E. Canepa
Andreasi Langeat	G. Merighi
Pagliaccio	L. Guidi
Pingonin	F. Eleonori
Egisto Malicorne	G. Farri
Madama Malicorne	M. Colagrande
Il Conte des Etiquettes	S. Bonanno
Il Barone Vallengoujon	L. Giorgi
La Baronessa Vallengoujon	A. Verdi
Il Marchese Del Libano	R. Romoli
Bertillard	L. Campeggi
Komponnet	D. Baccarini
Pisonnet	N. Grillo
Simona	V. Malina
Geltrude	A. Brozini
Toaladette	R. Margio
Frigolette	T. Beccari

The Italian Comic Opera company, an organization numbering about ninety singers, with an excellent orchestra, began its performances at the Majestic last Monday evening with an interesting production of I Saltimbanchi (The Mountebanks). The performance seemed to please greatly the large and representative Italian audience present, and their applause was liberally given. The piece was repeated last night and will also be given this afternoon. Other selections from the company's repertoire will include The Geisha, for this evening, to-morrow night and Saturday matinee, and for Friday and Saturday nights the latest Viennese success, Omor de Principe, by Furstenliebe. This will be its first American performance. The Italian Comic Opera company recently completed a tour in Cuba and was on its way to Mexico. The disturbances in many parts of that country, however, made it necessary to postpone the trip until things had quieted down.

WEBER'S—LONDON FOLLIES.

Vaudeville and burlesque, produced by M. Howard Jones and Norman A. Blume, on April 17.

The Balky Princess, canned comedy in three tins, with libretto and lyrics by Charles Brown, and music by Paul A. Rubens.

Princess Stiff Annie	George E. Mack
Sofa	Gwladys Archbutt
Duke Splurgious	Norman A. Blumé
Blots	Laura Jaffray
Porous	Helen Lalor
Captain	Charles Olcott
Lieutenant	Natalie Alt
Hennery	Agostino Baci
Stage Hand	Charles Olcott

The Land of Delft, a phantasy in blue, with libretto and lyrics by Joseph Herbert, and music by Arthur Wild.

Bothof	George E. Mack
Lena	Gwladys Archbutt
Hoek	Helen Lalor
Van Rooy	Charles Olcott
Renskop	Laura Jaffray
Kloof	Mr. Baron
Hoch, the Standing Army	Agostino Baci
Jean	Norman A. Blumé
Valerie	Natalie Alt

According to the fiat of the genial first nighters, the London Follies simply is not. The Follies, however, whatever their shortcomings, did not license any such gratuitous display of bad manners as a certain fractional part of the assembly indulged in. Of course, on a mind in which a burlesque is indissolubly associated with what David Harum would call "a parcel of trollops without more on than a postage stamp would cover," the London Follies could exert no fascination, for there wasn't a pair of tights on exhibition during the whole evening. Fancying from this omission that there was nothing to watch on the stage, various benevolent individuals in the audience made a sophomoric spectacle of themselves.

The time has not come for Broadway to amuse itself with simple toys; in failing to understand that lies the chief error of the Follies, for which even the undeniable cleverness and taste of the performance cannot atone. The amateurish air of the production somehow pervaded the house before the curtain rose, and blighted every effort in the bud.

It is pleasanter to speak of the commendable points, for they were not absent. Most of the music in the first part has freshness, gaiety, and vivacity—elements of success when the songs are properly set. The verses of Mr. Mack's topical song, "Everything Has Been So Pleasant Up to Now," were deservedly encored. Mr. Olcott was highly successful in his clever satire on modern musical comedy. "In Moonlight Land" gave Miss Alt her first chance to show a delightful voice, clear, pure, sweet, and flexible. In fact, the average vocal ability of the company exceeds the average of the present collection of musical stars on Broadway.

The comedy of The Balky Princess was of too gentle a disposition to suit the spectators, and yet the burlesque of the members of The Balkan Princess cast, and of certain incidents in the play, was close enough to be quite recognizable and entirely laughable.

A more dainty and delicate bit of musical fun-making than The Land of Delft one could not ask for. The lines, the lyrics, and the music were charming, and the performance of Gwladys Archbutt as Lena, Natalie Alt as Valerie, and Norman Blumé as Jean was keyed exactly right. Miss Alt even managed to achieve genuine approval in most trying circumstances.

Melancholy as is the failure of the London Follies, it is not half so lamentable as the failure of its audience.

JACOB WENDELL

Died April 22. See page 12 for sketch

CARNEGIE HALL—AS YOU LIKE IT.

Comedy by William Shakespeare, revived on April 22, by Ben Greet.

Duke	Redmond Flood
Frederick	Redmond Flood
Amiens	Robert B. Pigott
Jaques	Ben Greet
Le Beau	George Vivian
Charles	Harry Calver
Oliver	Mayne Lynton
Jaques	George Vivian
Orlando	Dallas Anderson
Adam	Thomas S. Louden
Dennis	Leonard Bolton
Touchstone	Frank McIntee
Corin	Frederick Russell
Sylvius	Chester Barnett
William	Percival Seymour
Rosalind	Elisabeth Valentine
Celia	Elizabeth Patterson
Phebe	Grace Halsey Mills
Audrey	Ruth Vivian

In recognition of the accepted date of Shakespeare's birth and death (April 23), the Ben Greet players appeared in two of his comedies on April 22. As You Like It was presented without scenery—green draperies merely suggesting the Forest of Arden. The prelude, the entr'acte and the incidental music was Beethoven's Pastoral Symphony arranged for the occasion, and played by the Volpe Orchestra, under the direction of Arnold Volpe. This music, which proved to be a wise addition, was generously applauded, particularly the prelude and the interpolated clog dance by the peasants.

The courtship scenes in Arden constituted the most charming part of the performance, naturally enough. Both Elizabeth Valentine and Dallas Anderson were imbued with the spirit of their roles, and played easily, gracefully, and lyrically. With the surety and resource that a few more years of faithful work will give Miss Valentine, she will be well toward the fore in her profession. Mr. Anderson is pleasant to watch, though sometimes his desire to score a point betrays him into bombastic cadences. When it comes to carrying his co-mates around in his arms, Mr. Anderson qualifies in the class with Robert Warwick. Leonard Bolton has a notably good stage presence, though his microscopic role afforded little use for it. Percival Seymour attracted the plaudits of the house by his ludicrous antics as William. Elisabeth Patterson made an attractive, but sometimes unintelligible, Celia.

The most characteristic quality of the performance was the melody of the speaking voices; not one assaulted the ear. The next care of the actors should be to make themselves understood. Of course, the size of the auditorium militated against a perfect delivery of lines, but frequently the utterance was too thick or too rapid for comprehension unless the listener happened to be fairly conversant with the lines.

To the size of the hall may also be attributed the ineffectiveness of the singing. Another explanation, however, must be sought for the halting movement of the action; three times the performers on the stage announced the approach of some one who apparently had no idea of his own proximity.

During the intermission W. Percival Chubb explained the object of the Shakespeare Memorial Theatre for the People, an enterprise in which Ben Greet is deeply interested.

THE MATINEE GIRL

WE WERE NOT SURE that Spring had come until we spent Easter Monday afternoon with Kitty Cheatham at the Lyceum Theatre. A raw wind was blowing from East River. The sky wore a most unbecoming shade of dull, dispiriting gray. We passed through the doors of the playhouse, and Spring greeted us with a smile.

The stage was a small forest of flowers. Plants stood thickly about the wings and went far toward meeting the footlights. A big bough of peach blossoms covered the piano. Through a large open window there was a glimpse of blue sea so real that we fancied a salt breeze gave tang to the fragrance of the flowers. It was nonsense, but pleasing nonsense.

Kitty Cheatham herself stood in the centre of the stage, looking as Springlike as that realistic back drop of blue sea. A week before, in her Fifth Avenue studio, I had seen her at the end of a hard day and before a trying evening, an earnest, rather tired woman in black. On this Easter Monday, in her white embroidered frock over pink silk, with sash and ribbons of blue, and with a girlish hat with a pink rose above her face and blue ribbons from her hat nearly to her waist, she looked a girl of twenty.

It was a long programme. There were sixteen numbers besides the favorites "Don't Be What You Ain't" and "The Sawdust Doll," for which the audience asked, and Miss Cheatham asked for no respite and got none. She seemed unwearied, and the audience after two and a half hours was refreshed.

She brought laughter with her story of Matilada who prevaricated, and tears with Oscar Wilde's "The Selfish Giant," a prose fantasie that preaches as strong a sermon against selfishness as Dickens' "The Christmas Carol." Her postures were those of youth and grace. Her intonations were those of a child. Her marvelously expressive hands seemed so little and childlike that it was a mental wrench to realize that this was a woman whom the world had worn a bit. She was that afternoon so genuinely a child. Of scraps of nursery nonsense she made comedy and tragedy, so much from very little. I never knew the entire meaning of the words "artistic" and "exquisite" until I saw unique Kitty Cheatham at her annual Easter matinee.

In William A. Brady's new theatre, as simple and attractive as its name, the exterior looking much like the Belasco, but the interior having a charming and restful color scheme of dull brown and deep blue, I found a basket of fading flowers, relics of the opening night. Attached to it was a card on which was written: "To the Boss, with the congratulations of his office staff on the completion and opening of his theatre and with wishes for his continued success."

Edna Showalter, the young Long Island soprano, whose admirers have seriously named her Melba II., is showing cause for that title. Frederick Shipman, manager for Melba and Nordica, has signed her for a tour beginning next month, in which she and Albert Chevalier will make a Western tour, beginning in Winnipeg, and extending to San Francisco. Her operatic parent, Colonel Henry W. Savage, has told the youthful prima donna to run along and play wherever she likes until September, when she will begin rehearsals in Puccini's opera The Girl of the Golden West.

A busy and fortunate young person is Josephine Victor these budding Spring days. Miss Victor has signed a contract for next season with Miss Adams, to play the hen pheasant in Chantecler. Pictorially the choice is an admirable one, Miss Victor's dark, exotic beauty being a foil for Miss Adams' blonde delicacy. Dramatically Miss Victor has been accounted a positive figure, since, girlish and unknown, she came from a New England stock company to originate a leading woman's role in The Secret Orchard. If names are sufficient auguries her future will be brilliant.

That which all know to be a great loss, and what some regard as a gain, have both come to Ida Haverly within the year. Her stepmother, who had seemed to her a mother, followed Jack Haverly, the one time minstrel king, into the impenetrable shades last Summer. This Winter Miss Haverly has become engaged. Soon after the anniversary of her mother's death Miss Haverly will become Mrs. W. J. Limeson.

Lillian Russell, forsaking a former play for her present vehicle, received a magnanimous telegram from the author of the comedy she had shelved:

"Great luck, dear Miss Russell, and may I have the luck next time to write a good play for you."

Nance O'Neil admits the fault of writing an illegible hand. She printed a postscript to a recent epistle of hers: "The above is a letter, not, as you may think at first glance, an oyster."

Since it became known that Zeffie Tilbury, Charles Ross's new acting partner, is the daughter of the late Lydia Thompson, frosty haired chaps with uncertain knees buy seats far down in front to see Everyman and Any Woman, Mr. Ross's sketch in which the pair is appearing. The old beaux's faded eyes beam brighter for sight of Miss Tilbury, herself a handsome blonde. But the thoughts of the Beau Brummels of another day are less with the Titian haired comedienne whom we saw last with Madame Nazimova in The Passion Flower, and more remotely with Viola Allen and other American stars in Shakespearean repertoire, than with that bevy of intoxicating beauties, Lydia Thompson's British Blondes.

Bangs, N. Y.

ZEFFIE TILBURY

Thomas Wise in An Old New Yorker expressed those memories in a "quiet curtain" falling upon three old bachelors, talking of the pretty girls embalmed in their memories, and at the words: "Boys, do you remember when we used to wait at the stage door after one of Lydia Thompson's performances?" turning enraptured eyes and entranced faces to the ceiling. So the men who lean upon a cane and the other men who maintain a sprightly walk but who wear the snow white crown of age, go to the theatre for the first time in twenty years, I give you my word, to burn incense to the past and to rekindle sentiment toward beauty that has passed into dust.

That was a dramatic meeting between Eva Davenport and Charles Bigelow when the stout comedienne and the lean comedian met on the stage at the first rehearsal of The Waltz Kiss. They had played together with Anna Held in Papa's Wife ten years before, causing merriment to audiences from one coast to the other. Now the fortunes of the stage have brought them together again, and as the father and mother of a girl whom they are trying to marry into good society, it is theirs to make sides ache and eyes overflow once more.

The funmakers looked at each other for a moment across the gloom of the big stage. A swift review of what had happened since Papa's Wife passed before their memories. Miss Davenport's companion, gentle Neil O'Brien, whom everyone in the N. C. Goodwin companies for ten years had known and loved, had left life's stage. She had borne an illness and absence from the stage for three years. The dignity of grandmotherhood had come to her. And the comedian had not escaped some penances of painful experience with the years.

They started, at the same moment, toward each other, meeting at stage center. They flung their arms about each other.

Miss Davenport relapsed into calm and stage presence as she wiped her eyes. "What emotional fools we actors are!" she sighed.

An attractive example of the fast disappearing type, the ingenue, is Ethel Green in Dr. De Luxe.

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John Kelly sings "Fogarty," and Alfred Kappeler and Nina Blake have two duets. Mr. Kappeler's voice, a lyric tenor, although light in quality, is decidedly pleasing because of its sweetness. He does not manage it most advantageously, but at least contrives to keep it pleasant to hear.

Mike Donlin is kept on the stage long enough to give his numerous friends a chance to show their approval. His most arduous work is the bowing of acknowledgments. Louise Dempsey fills her comic role excellently.

The large chorus is well managed and well supplied with clever work. They sing with spirit, dance with grace, and gratify aesthetic longings.

MAJESTIC—I SALTIMBANCHI

Operetta in three acts and four scenes, by Louis Ganne; produced Monday, April 24, by the Italian Comic Opera company, of Palermo, Sicily. Signor Raimondo Sarnella, impresario; Guiseppe Canepa, conductor; management Max Rabinoff and Ben H. Atwell.

Marion	Amelia Bruno
Susana	E. Canepa
Andreasi Langeat	G. Merighi
Pagliaccio	L. Guidi
Pingonin	F. Eleonori
Egisto Malicorne	G. Farri
Madama Malicorne	M. Colagrande
Il Conte des Etiquettes	S. Bonanno
Il Barone Vallengoujon	L. Giorgi
La Baronessa Vallengoujon	A. Verdi
Il Marchesse Del Libano	R. Romoli
Bertilliard	L. Campeggi
Komponnet	D. Baccarini
Pisonnet	N. Grillo
Simona	V. Malina
Geltrude	A. Broxini
Toinladette	R. Margio
Frigolette	T. Beccari

The Italian Comic Opera company, an organization numbering about ninety singers, with an excellent orchestra, began its performances at the Majestic last Monday evening with an interesting production of I Saltimbanchi (The Mountebanks). The performance seemed to please greatly the large and representative Italian audience present, and their applause was liberally given. The piece was repeated last night and will also be given this afternoon. Other selections from the company's repertoire will include The Geisha, for this evening, to-morrow night and Saturday matinee, and for Friday and Saturday nights the latest Viennese success, Omor de Principe, by Fursteniiebe. This will be its first American performance. The Italian Comic Opera company recently completed a tour in Cuba and was on its way to Mexico. The disturbances in many parts of that country, however, made it necessary to postpone the trip until things had quieted down.

WEBER'S—LONDON FOLLIES.

Vaudeville and burlesque, produced by M. Howard Jones and Norman A. Blume, on April 17.

The Balky Princess, canned comedy in three tins, with libretto and lyrics by Charles Brown, and music by Paul A. Rubens.

Princess Stiff Annie	George B. Mack
Sofa	Gwladys Archbutt
Duke Splurgious	Norman A. Blumé
Blots	Laura Jaffray
Porous	Helen Lalor
Captain	Charles Olcott
Lieutenant	Natalie Alt
Hennery	Agostino Baci
Stage Hand	Charles Olcott

The Land of Delft, a phantasy in blue, with libretto and lyrics by Joseph Herbert, and music by Arthur Wild.

Bothof	George B. Mack
Lena	Gwladys Archbutt
Hoek	Helen Lalor
Van Rooy	Charles Olcott
Renskop	Laura Jaffray
Kloof	Mr. Baron
Hoch, the Standing Army	Agostino Baci
Jean	Norman A. Blumé
Valerie	Natalie Alt

According to the fiat of the genial first nighters, the London Follies simply is not. The Follies, however, whatever their shortcomings, did not license any such gratuitous display of bad manners as a certain fractional part of the assembly indulged in. Of course, on a mind in which a burlesque is indissolubly associated with what David Harum would call "a parcel of trollops without more on than a postage stamp would cover," the London Follies could exert no fascination, for there wasn't a pair of tights on exhibition during the whole evening. Fancying from this omission that there was nothing to watch on the stage, various benevolent individuals in the audience made a sophomoric spectacle of themselves.

The time has not come for Broadway to amuse itself with simple toys; in failing to understand that lies the chief error of the Follies, for which even the undeniable cleverness and taste of the performance cannot atone. The amateurish air of the production somehow pervaded the house before the curtain rose, and blighted every effort in the bud.

It is pleasanter to speak of the commendable points, for they were not absent. Most of the music in the first part has freshness, gaiety, and vivacity—elements of success when the songs are properly set. The verses of Mr. Mack's topical song, "Everything Has Been So Pleasant Up to Now," were deservedly encored. Mr. Olcott was highly successful in his clever satire on modern musical comedy. "In Moonlight Land" gave Miss Alt her first chance to show a delightful voice, clear, pure, sweet, and flexible. In fact, the average vocal ability of the company exceeds the average of the present collection of musical stars on Broadway.

The comedy of The Balky Princess was of too gentle a disposition to suit the spectators, and yet the burlesque of the members of The Balkan Princess cast, and of certain incidents in the play, was close enough to be quite recognizable and entirely laughable.

A more dainty and delicate bit of musical fun-making than The Land of Delft one could not ask for. The lines, the lyrics, and the music were charming, and the performance of Gwladys Archbutt as Lena, Natalie Alt as Valerie, and Norman Blumé as Jean was keyed exactly right. Miss Alt even managed to achieve genuine approval in most trying circumstances.

Melancholy as is the failure of the London Follies, it is not half so lamentable as the failure of its audience.

JACOB WENDELL

Died April 22. See page 12 for sketch

CARNEGIE HALL—AS YOU LIKE IT.

Comedy by William Shakespeare, revived on April 22, by Ben Greet.

Duke	Redmond Flood
Frederick	Redmond Flood
Amiens	Robert S. Pigott
Jaques	Ben Greet
Le Beau	George Vivian
Charles	Harry Culver
Oliver	Mayne Lynton
Jaques	George Vivian
Orlando	Dallas Anderson
Adam	Thomas S. Louden
Dennis	Leonard Bolton
Touchstone	Frank McIntee
Corin	Frederick Russell
Sylvius	Chester Barnett
William	Percival Seymour
Rosalind	Elisabeth Valentine
Celia	Elisabeth Patterson
Phebe	Grace Halsey Mills
Audrey	Ruth Vivian

In recognition of the accepted date of Shakespeare's birth and death (April 23), the Ben Greet players appeared in two of his comedies on April 22. As You Like It was presented without scenery—green draperies merely suggesting the Forest of Arden. The prelude, the entr'acte and the incidental music was Beethoven's Pastoral Symphony arranged for the occasion, and played by the Volpe Orchestra, under the direction of Arnold Volpe. This music, which proved to be a wise addition, was generously applauded, particularly the prelude and the interpolated clog dance by the peasants.

The courtship scenes in Arden constituted the most charming part of the performance, naturally enough. Both Elisabeth Valentine and Dallas Anderson were imbued with the spirit of their roles, and played easily, gracefully, and lyrically. With the surety and resource that a few more years of faithful work will give Miss Valentine, she will be well toward the fore in her profession. Mr. Anderson is pleasant to watch, though sometimes his desire to score a point betrays him into bombastic cadences. When it comes to carrying his co-mates around in his arms, Mr. Anderson qualifies in the class with Robert Warwick. Leonard Bolton has a notably good stage presence, though his microscopic role afforded little use for it. Percival Seymour attracted the plaudits of the house by his ludicrous antics as William. Elisabeth Patterson made an attractive, but sometimes unintelligible, Celia.

The most characteristic quality of the performance was the melody of the speaking voices; not one assaulted the ear. The next care of the actors should be to make themselves understood. Of course, the size of the auditorium militated against a perfect delivery of lines, but frequently the utterance was too thick or too rapid for comprehension unless the listener happened to be fairly conversant with the lines.

To the size of the hall may also be attributed the ineffectiveness of the singing. Another explanation, however, must be sought for the halting movement of the action; three times the performers on the stage announced the approach of some one who apparently had no idea of his own proximity.

During the intermission W. Percival Chubb explained the object of the Shakespeare Memorial Theatre for the People, an enterprise in which Ben Greet is deeply interested.

THE CAUSE OF THE STAGE CHILD

MISREPRESENTATIONS OF EVERETT W. LORD VENTILATED BY "THE MIRROR."

His Statement as to Immorality, Upon Which Much of the Opposing Propaganda Is Based, Apparently Made Out of Whole Cloth—The Records of the Children's Society, to Which He Refers, Show No Such Facts.

THE FIGHT for reasonable liberty for stage children in the several States where laws classing these children with those whom the laws seek to relieve from harsh conditions in factories and the like has been embarrassed by malicious and ill-founded statements based on a speech made by Everett W. Lord, of the National Child Labor Committee, before the committee of the Massachusetts Legislature at a hearing on the child's labor law of that State.

There are many conscientious opponents of child acting whose opposition is theoretical rather than practical, and whose efforts really are based upon false premises. But the propaganda that has been most effective in the crusade against children on the stage has been based upon the statements by Mr. Lord.

This speech by Mr. Lord was made in opposition to the bill introduced in 1910 in the Massachusetts Legislature to exempt children under fourteen, if licensed, from the law which prohibits the employment of children on the stage in that commonwealth. He said among other things:

> New York is the only State in the Union having a law similar to the one asked for. The children under fifteen who appear on the stage are licensed by the Mayor only after the Society for the Prevention of Cruelty to Children has approved. The records of this society show that a large proportion of these licensed children in three years go to the bad. In the year 1895 there were employed on the stage in New York city 320 children under fifteen; at the present time, fifteen years later, how many of these are famous actors? There is no "Who's Who" of failures or graveyards. This list of 320 children has been carefully examined and it appears that there are but five names upon it known to-day in connection with the stage; but one of these, Miss Mabel Taliaferro, has attained prominence. A large number of them, not less than fifty, have been traced as having gone astray.

The disingenuousness of the statement above as it relates to the alleged small number of children among the 320 that have become "famous" is apparent. Fame comes to the actor, if at all, late in life, as it comes to persons in other vocations as a rule. And of the alleged 320 children employed in 1895 a great majority—as is the case in any year, as Mr. Lord ought to know—were merely figurantes, with no particular talent as child actors and little expectation of becoming artists in the future.

The specially injurious—and apparently malicious—part of this statement by Mr. Lord, however, is this: That "a large number" of the 320 children, "not less than fifty," as he asserts, "have been traced as having gone astray!"

This statement is alleged by Mr. Lord to be based on the records of the Society for the Prevention of Cruelty to Children.

Anxious to do justice to Mr. Lord, and to present the facts of this matter, a representative of THE MIRROR visited the office of the Society for the Prevention of Cruelty to Children. An interview was gained with Mr. Walsh, the superintendent of the society. Mr. Walsh stated that Mr. Lord's statements were correct, but before giving permission to investigate the records of the society he would have to place the matter before President Lindsay, he said. He thought Mr. Lindsay would have no objection. If THE MIRROR representative would call him up the following morning he would advise him of Mr. Lindsay's decision. So far as he himself was concerned he had no objections to an inspection of the records. He assured THE MIRROR representative that the society would treat one side quite the same as the other, having the welfare of the children as its only aim.

The next day THE MIRROR representative called Mr. Walsh up by 'phone at eleven o'clock and was informed that Mr. Lindsay was willing that he should see the records which Mr. Lord had used. A second visit to the society was made for this purpose, but THE MIRROR representative did not see Mr. Walsh. The chief clerk, Emil Penschow, ushered him into a room and told him he would send in the records which Mr. Lord had consulted. A boy started to bring in all the records of licenses granted to children to appear on the stage. THE MIRROR representative told the boy he wanted only the records from 1895 on. The boy brought in records covering the years 1895-1910 inclusive. They gave the children's correct names, stage names, ages, productions in which they appeared and the character of their parts. Finding this information not what was wanted THE MIRROR representative called Mr. Penschow, showed him Mr. Lord's statement that fifty children had been traced "as having gone astray," and asked for the records which showed this. Mr. Penschow took the paragraph to Mr. Walsh and returned with the statement (oral) that Mr. Walsh knew nothing about that information, and that THE MIRROR representative had better ask Mr. Lord about it.

On a subsequent visit Mr. Walsh was out. The chief clerk again ushered THE MIRROR representative into a room and a boy started to bring in the records which he had previously seen. It was explained that he had no use for those, but wanted to get access to the volumes in which Mr. Lord discovered that fifty children had "gone astray." Mr. Penschow knew nothing about them, because he "was not the person who had assisted Mr. Lord." As THE MIRROR representative was leaving the building he met Mr. Walsh returning from luncheon and went back with him. THE MIRROR representative explained to him that he wished to get the names of the fifty gone-astray children. Mr. Walsh couldn't help him, for "the records of theatrical children are not kept separately from those of other children." Then THE MIRROR representative asked whether Mr. Lord had seen the records of children (theatrical or not) who had gone astray. *Mr. Walsh assured him that Mr. Lord had seen nothing but what* THE MIRROR *representative had seen.*

"Then," replied THE MIRROR representative, "Mr. Lord's statement that he found from your records that in three years fifty children had gone astray is untrue."

"Oh, I wouldn't say that," replied Mr. Walsh, "I must not take sides."

"But that wouldn't be taking sides, admitting that from the records Mr. Lord saw here he could not have deduced his startling statement."

"He may have used information gleaned here," said Mr. Walsh, "as the basis of investigations elsewhere."

"Still," said THE MIRROR representative, "that doesn't alter the case; Mr. Lord distinctly states that he got his information here."

Mr. Walsh smiled confusedly and replied, "You had better ask him about it."

THE MIRROR representative told Mr. Walsh that Mr. Lord had worked independently of THE MIRROR, and we wished to work independently of him. He then called the chief clerk, talked to him in a low voice and told him to bring some "briefs." Mr. Lord had seen those. Mr. Walsh had forgotten that. The briefs were given to THE MIRROR representative and he was led into another room. The briefs contained records of about twelve girls who had gone astray, all cases happening between 1878 and 1893; a few death certificates and other irrelevant reports. They were written by Elbridge T. Gerry. THE MIRROR representative told Mr. Walsh that the briefs were useless to him and asked if he didn't have similar reports for 1895-'98. No, he hadn't such reports.

Once more THE MIRROR representative asked him if Mr. Lord hadn't seen other records, and once more Mr. Walsh repeated that Mr. Lord had seen nothing that THE MIRROR representative had not seen.

Here, then, is the basis for Mr. Lord's sensational statement, which has done more to injure the cause of the stage child than anything else in the present contest. A statement without basis, and made with deliberate intention to misrepresent, as it would appear from these facts disclosed upon THE MIRROR'S investigation.

In this connection it is interesting to publish a statement by Edwin Milton Royle, who was active in the Wisconsin and Illinois campaign just ended.

"The opponents of the stage child," says Mr. Royle, "have been most reckless in their statements, and it

Otto Sarony.

MARIE BOOTH RUSSELL

Playing in Shakespeare repertoire with Robert Mantell

Sykes, Chicago.

ELEANOR KENT

behooves the friends of the stage child to be most careful of the truth. The truth is always good enough. The Mr. Lord, of Boston, seems to have descended to what looks like wilful and malicious lying. But ways that are dark are usually tricks that are vain. We did not and do not question the sincerity of Jane Addams and the noble women associated with her. So supreme is the hold she has on the confidence and affections of the people of the West that any opposition to a position taken by her is condemned in advance. We were told all along the line that our mission was hopeless, but the arguments and inferences of these good women are predicated on information which is second hand or worse, and they made a pitiful showing under the searchlight. Fifteen minutes after we left the committee room at Springfield our bill was reported unanimously. Of course, this is only a skirmish, but it was all we could do up to that point.

"Back of these bills is the old, old prejudice against the theatre itself, and the fight is just begun. It will have to be kept up and by a disciplined force in the highest state of efficiency. Our committee happened to be in some respects a most effective one. It was under the guidance of Augustus Thomas, and I doubt if any lawyer in America could have handled our cause in a more cogent way. We are especially indebted to Hamlin Garland, whose disinterestedness was above suspicion, who spoke as the warm personal friend of Miss Addams, but also as a personal friend of the drama. Speaking for the public Mr. Garland traversed Miss Addams' position with pitiless logic.

"Percy Mackaye, the poet, spoke most earnestly as a man of letters and the son of a dramatist and actor. Mr. Mackaye has lectured and read before so many university audiences, and so many woman's clubs that his position could not fail to claim sympathetic attention from our opponents. The three ladies who appeared for us made an especially brilliant showing. They spoke with great facility and charm, and each from a different angle brought to bear on the subject a trained mind. They were Mrs. Josephine Peabody (Marks), author of The Piper; Mrs. Bertha Kountz Baker, an educator and lecturer on dramatic literature, and Miss La Follette, an actress of position, and the daughter of the well-known senator.

"One of the remarks made to me in Springfield was that the presentation of our case was 'a fine demonstration of the educational advantages of the theatre.' I have gone over the personnel of our committee, because I believe that this fight is just begun, and that it is essential that we should put our best foot foremost. Unless we are willing for the theatre to become the victim of ignorant and stultifying opposition, it will be necessary for all of us to get into the fight. I suggest that during the coming Summer, when the leading exponents of the art of the theatre will be at leisure, those best qualified to represent us should be sent before the women's clubs and organizations of the land in an effort to educate public sentiment. The ignorance in regard to the theatre is absolutely unbelievable, but it is indicated when cultivated men and women calmly co-ordinate the theatre with the sweat shop and the factory."

AT VARIOUS PLAYHOUSES.

EMPIRE.—William Gillette has laid out a varied programme for his last week at the Empire Theatre, and his final American performances in his own plays. This week Mr. Gillette devotes to six performances that will summarize nearly everything he has contributed to the stage as an actor and as a playwright. Monday and Tuesday night the bill was The Private Secretary; the Wednesday matinee will be given to Secret Service; Wednesday and Thursday nights will see the last performances of Too Much Johnson.

Bangs.

AMELIA GARDNER

Playing in "As a Man Thinks."

Promptly at 7.30 o'clock next Friday night, the present season of the Empire Theatre, and the last of William Gillette in repertoire will be observed by a special performance of an act from each play as follows: First act of The Private Secretary, third act of Secret Service, first act of Held by the Enemy, second act of Too Much Johnson, and the second act of Sherlock Holmes.

GRAND OPERA HOUSE.—Lina Abarbanell in Madame Sherry is the current attraction at the Grand Opera House. The present company, which includes, besides Miss Abarbanell, William Morris, Elizabeth Murray, Frances Demarest, Jack Gardiner, Mae Phelps, Joseph Dober, Joseph C. Smith, and John Reinhard, will be sent to London in August, so it is said.

MANHATTAN OPERA HOUSE.—William Hodge in The Man From Home, which played for seventy weeks at the Astor and was again in New York for a week's engagement at the West End Theatre, has returned to New York for another week, this time playing at the Manhattan Opera House.

WEST END.—Madame X pleased a large audience on its opening night. Dorothy Donnelly as Jacqueline appeared to great advantage and was well received by the audience. Ralph Morgan played the part of Raymond Floriot in a masterful and convincing manner. The cast was excellent throughout, Marta Oatman as Rose being particularly satisfactory. Others in the cast were Thomas Guise, Boyd Nolan, Robert Paton Gibbs, Malcolm Williams, Harry C. Bradley, W. H. Denny, Maurice Drew, Burnette Radcliffe, Cecil Kern, Harry Mainhall, Charles H. Henderson, Thomas Denison, John McKee, Edward Harris, and Joseph M. Kelly.

MAXINE ELLIOTT'S.—The Deep Purple moved over from the Lyric Theatre to Maxine Elliott's Monday night. The cast remains intact, including Emmett Corrigan, Richard Bennett, W. J. Ferguson, Ada Dwyer, Catherine Calvert, and W. A. Norton.

LYRIC.—Baby Mine has moved once again. It will remain at the Lyric, however, for only one week, William A. Brady's production of Lights o' London being due at this theatre May 1.

ACADEMY OF MUSIC.—The Heart of Maryland was presented by the Academy of Music Stock company last week. The production was well staged and pleased large audiences. Particular credit is due Morris McHugh, who gave an excellent performance of the sexton. Priscilla Knowles as Maryland did not play the part with the ease and naturalness that the character demands, but she rose to the climax and received many curtain calls. Theodore Friebus looked the part of Colonel Kendrick and gave a manly performance. Anna Hollinger was pleasing, as were William H. Bonney, Kate Blancke, and Corinne Cantwel. This week, The Wolf.

DALY'S.—Robert Mantell's Shakespearean season at Daly's is in its second week. Last week Mr. Mantell presented three plays—King Lear every evening, As You Like It for the Wednesday matinee, and The Merchant of Venice at the Saturday matinee. His second week's repertoire consists of Hamlet for Monday and Tuesday nights and Wednesday and Saturday matinees, Richelieu on Wednesday and Thursday nights, Othello on Friday night and The Merchant of Venice on Saturday night.

MAJESTIC.—The Italian Comic Opera company, said to be from Palermo, Italy, opened Monday night at the Majestic Theatre in I Saltimbanchi. To-night The Geisha will be given, and on Friday night Amor de Principe. This engagement is made possible through the Mexican troubles. The company, so it is said, left Genoa on Dec. 8 for Cuba and Mexico. A season of ten weeks was played in Cuba and the Mexican engagement was to have followed. Ramando Sarnella heads the company, Max Rabinoff and G. P. Centanini are managing the company.

WEBER'S.—The London Follies closed at Weber's after its memorable performance of Friday night. This, perhaps, holds the record for short runs on Broadway— a record of one performance. The money already taken in for other than the first performance will be refunded at the box-office.

AN IMPORTANT DECISION.

Attorney General of Ohio Says Theatres Are Outside of the Child Labor Law.

Employment of children under fourteen years of age in theatres under proper conditions is not prohibited by the child labor law of Ohio, according to an opinion given on April 15 by Attorney General Hogan, of that State, to Prosecutor Henry T. Hunt, of Hamilton County. Hunt asked the opinion for Edward N. Clopper, Ohio Valley secretary of the National Child Labor Commission.

The child labor law says no children under fourteen shall work in mercantile or other establishments. Theatres not being mentioned, the question to be decided is whether theatres fall under the title of other establishments.

If theatres are included in the meaning of the statute, no boy under sixteen or girl under eighteen could be employed in a theatre in any capacity after six o'clock in the evening. The courts have never decided the specific question raised, but Attorney General Hogan believes the rule of construction is so well settled that there can be but one construction, that "mercantile and other establishments" is to be interpreted as other like establishments.

The Attorney General holds the surroundings of the children so employed must be conducive to morality, or other sections of the penal code will have been violated.

MR. PELISSIER'S AMERICAN GHOSTS.

H. G. Pélissier, manager of The Follies, at the Apollo Theatre, London, is busily engaged, apart from other matters, in reading interesting press cuttings from the United States, according to Fitzroy Gardner, in a letter to THE MIRROR.

The New York press has announced that "a few days after Easter The Follies from the Apollo Theatre, London," will open at Weber's Theatre in New York. Details are given in a variety of paragraphs as to the preliminary arrangements. Apparently, several of The Follies are already in New York rehearsing under the direction of a young actor who was sometime since a member of Mr. Pélissier's company. Then, too, it is stated that The Follies' chief signed the contract with the management of Weber's Theatre several months ago.

"I admit," said Mr. Pélissier, "that we have to get our British weather from America, but now I know more—that my business arrangements have to be adjusted for me in the States, and even without my knowledge. I hope to go to New York some day—several American managers have invited me—but I don't know yet when it will happen. I can't quite conveniently appear there, with or without my company this month, as we shall be here at the Apollo Theatre for many months yet. I may have a bad memory, but I feel, somehow, convinced that I have never signed any contract with the American management named in the paragraphs, also that I have no representative in the States."

BIRTHPLACE OF ROBERT MANTELL, IN AYRSHIRE, SCOTLAND

PERSONAL

Moffett.

Illington.—In spite of previous announcements, it has been definitely decided that Margaret Illington will not appear in New York this season. Accordingly Mrs. Maxwell's Mistake, the latest version of Eugene Walter's play, Homeward Bound, will not have a Broadway hearing till next Fall. Miss Illington has attended several opening nights in New York recently with her husband, Edward Bowes, and has held several *entre-actes* receptions, for she has always been a New York favorite.

Janis.—Elsie Janis, who closed her starring season in The Slim Princess several weeks ago and is now making a short vaudeville tour, played the role of rescuer last week. The victim, to the aid of whom she came, was Charles Richman, who was appearing on the same bill with Miss Janis at the Orpheum, Brooklyn. A short time before the afternoon performance last Wednesday, Miss Janis learned that Mr. Richman's sketch, The Fire Escape, would have to be canceled on account of the illness of Mabel Frenyear, leading woman. She immediately volunteered her services as substitute, was accepted and carried the part through, much to the delight of the audience, who had been let into the secret. Mr. Richman in a curtain speech explained the circumstances, saying: "Miss Janis and I have decided to do this permanently." "Yes," interposed Miss Janis, "if his wife (Mabel Frenyear) will let us."

Murphy.—As has been announced, Henry E. Dixey's special engagement with Mrs. Fiske in Mrs. Bumpstead-Leigh at the Lyceum Theatre terminated Saturday evening. Tim Murphy succeeded him on Monday evening in the part of Peter Swallow, the tombstone salesman from Missionary Loop, Ind. Mr. Murphy has not been seen in New York in several seasons, although he has been starring throughout the country in the meantime. Mr. Murphy's first pronounced success was made in Charles H. Hoyt's A Texas Steer, in which he appeared for a number of years. Since then Mr. Murphy has appeared in The Carpet Bagger, Old Innocence, A Bachelor's Romance, and kindred plays.

Crosman.—Henrietta Crosman who is on tour with Percy Mackaye's play, Anti-Matrimony, produced a new drama, The Peacock and the Goose, by Catherine Chisholm Cushing, in Des Moines, Iowa, Monday, April 24. Miss Crosman will use this play next season, opening her New York engagement in it in October.

Frawley.—T. Daniel Frawley, for the past two years general stage director for Frederic Thompson, has succeeded Robert Hunter as chief of the engagement department of Henry W. Savage's office. Mr. Hunter has resumed charge of the Hunter-Bradford Players, who will play their annual Summer stock season in Hartford, Conn. Mr. Frawley is known from coast to coast as an actor and a stock producer.

Doro.—Marie Doro has gone to London to consult with Charles Frohman about a new play which she expects to produce in St. Louis this Summer during a month's engagement with the Oppenheimer Stock company. Other plays in which she will appear includes Electricity, Clarice, and The Morals of Marcus.

Caryll.—Ivan Caryll and family, with the exception of a fifteen-year-old son, Felix Caryll, who will follow later, arrived in New York April 13, from London. Mr. Caryll comes to make his permanent home here. He is now working on Sweet Pansy, an operetta, which Klaw and Erlanger will produce in September.

Schmidt.—John William Schmidt, dramatic editor of the Brooklyn *Eagle*, is indefatigable in his efforts to have that newspaper lead in detailed attention to the drama in New York. Mr. Schmidt, who is a graduate from The Mirror staff, is ingenious in ideas, a facile writer, and quite apparently a clever administrator in the field of theatrical news and comment.

JACK AND THE BEANSTALK AT METROPOLIS

The Spooner Stock company, at the Metropolis Theatre this week, is giving an entertaining revival of the operetta Jack and the Beanstalk. Miss Spooner appears as Jack and makes a spirited, interesting and natural boy, and also introduces some of her characteristic dances. Her supporting company has also entered into the spirit and the chorus is likewise adequate. Philip Leigh brings all the proper zest to Sinbad, while Retta Villers as Jack's mother is amusing and seems to enjoy her role. Old King Cole is the merry old soul he should be, at the hands of Richard Purdon, and his daughter, Gertrude Thayer, is as dainty a Mary as one would care to see. Hal Clarendon is a capable giant and Ricca Scott as Miss Muffit and Neil Barrett as captain of the thieves also do very good work. Rowden Hall burlesques the fairy queen, but is evidently no comedian. Other members of the cast are William Dale, John Davis, Kenneth Clarendon, John Goldie, Barney Hart, Lelia Davis, Edith Sweeney, Violet Holliday, Dolly Grey, and Jean Darnell. The scenes are well put on. Next week's attraction will be The Dancer and the King.

HAMMERSTEIN'S TRIBUTE TO THE PRESS.

Oscar Hammerstein is suing Madame Tetrazzini for $225,000, alleging breach of a contract which entitles him to the services of the diva until the close of 1913. He presented his testimony before United States Commissioner Shields. Benjamin P. Spellman, Madame Tetrazzini's lawyer, questioned Mr. Hammerstein at some length. The impressario claims to have made the singer's reputation by his astute publicity methods. Tetrazzini's voice and Hammerstein's press department are about equally responsible for her popularity, he maintains. This is worth remembering.

THE GREEN LADY.

Hal Mordant, Elinor Foster, and girls opened in a new sketch, The Green Lady, by Jack Gorman, in Albany, N. Y., at Proctor's Theatre, Monday night. The sketch was a success. It is a musical act. The three girls are Kathleen Comegys, Claiborne Foster, who appeared in The Blue Bird at the New Theatre, and Nella Nennelle, formerly of W. H. Thompson's company.

THE GARDEN DARK.

Mildred Holland did not present Camille at the Garden Theatre Monday evening. A card in the window of the lobby announced that the theatre would be dark and the watchman volunteered the information that Miss Holland is suffering from a cold.

REFLECTIONS.

Mr. and Mrs. Gustav Luders sailed Tuesday on the *Kaiser Wilhelm der Grosse.*

A benefit for stage children will be given at the Broadway Theatre Sunday afternoon. The seats will be sold at auction Friday afternoon, April 28. Among the acts to be given will be Robert Mantell and Marie Booth Russell, Laura Nelson Hall, and excerpts from various Shubert musical attractions.

Henry B. Harris has given the use of the Hudson Theatre for the afternoon of Tuesday, May 9, to the Professional Woman's League. A minstrel and vaudeville entertainment will be given, of which the receipts will be devoted to the purchase of a club house.

Funeral services over the remains of Jacob Wendell were held at Calvary Church, on Fourth Avenue, Tuesday morning, and burial was in Woodlawn.

LAMBS GAMBOL AT NEW THEATRE.

Negotiations have been completed by which the Lambs Club Ladies' Public Gambol will be given at the New Theatre on Friday afternoon, May 12. The Metropolitan Opera House has hitherto been the choice of the Lambs for their Public Gambols. The public auction of seats and boxes will take place at the Hudson Theatre during the first week in May. Lamb Joseph Brooks and Shepherd Joseph R. Grismer, together with the other members of the Entertainment Committee, are arranging an elaborate bill. Many of America's famous stars and foremost actors, comprising an amazing galaxy of at least one hundred Lambs will contribute to the programme. Several of the one-act plays that have been features of the private gambols of the club during the past season will be included in the bill. This is the first instance in the history of the famous club at which the public has been privileged to witness a ladies' gambol.

JEAN FORD

"Leading Lady" in the juvenile performance of "Pomander Walk"

VIVIAN TOBIN

The Barbara Pennymint in the juvenile "Pomander Walk"

RALPH C. HERZ

AN INTROSPECTIVE COMEDIAN

ANYONE with an occupation or an ambition has plenty to say, if he chooses to unburden his mind. The lack of occupation and ambition, although it does not necessarily seal a man's mouth nor prove him destitute of ideas, places the weight of the argument on the idler; one does not expect too much of him. Ralph Herz lacks neither a present business nor a future hope concerning which he is not disposed to be unduly reticent.

"Legitimate comedy is the place for me for two reasons: it interests me more, and I am more adapted to it. When the papers triumphantly point out the fact that I neither sing nor dance, they tell me nothing that I don't know. Repetition of the obvious, however, has its justification, no doubt, because there may be readers of the daily news who never get beyond enjoying the obvious. A happy life they lead, always able to gratify their tastes."

Mr. Herz speaks quietly, with a rather amused expression, much as if he were a spectator in some sort of a fancy menagerie, unmoved by the oddities and whimsicalities that he observes. His point of view appears to have much in common with that of Marcus Aurelius, except that his sedateness is more humorous than solemn.

"In musical comedy, you see," explained Mr. Herz, "you can't be human. Unless you exaggerate to the last degree, you are snowed under by the rest of the performance. The ability to assume extreme eccentricity has made the reputations of Eddie Foy, Sam Bernard, and the rest of our musical comedians. If I tried to wear my hat on the stage as I wear it on the street, or if I tried to smoke a cigar as other men smoke cigars, it would be dull and commonplace, and nobody would laugh. To make people laugh is the aim of any man in musical comedy." What a number of poor shots there are!

"I've been roasted enough—oh, yes—in The Soul Kiss, The White Hen, Madame Sherry, and now in Dr. De Luxe. It has all helped me along, however, and I don't mind the roasts as long as I get laughs out of the audience. The verdict of the audience is of the first consequence to anybody earning a living, and the best gauge of their approval is in their laughter. An actor knows as quickly as his neighbor what the audience think of him.

"One thing I hope never to arouse in the audience, and that is apathy. In musical comedy, better antagonize your patrons than bore them. If they dislike you, they are never sure whether it is you or the role you are acting; but if they get tired of you, they always lay it to you personally. In the first case, they will forgive or forget; in the second, they will never forgive nor forget."

This has the ring of a sound business proposition. Mr. Herz has been in a position to take first hand observations on the matter, and it is probable that he believes it—at least, temporarily.

"From the nature of things, you can't originate any real characters in musical comedy, and that is why I should prefer to return to the unembellished comedy. I am using the term in its Greek meaning—the play of everyday life of ordinary human beings. Sweet Lavendar is the sort that strikes me about right." Certainly an actor with a talent for comedy can not find in the whole range of dramatic composition a form more stable in reputation, wider in popularity, and more satisfactory in effect. The comedy of manners sends its patrons away with a glow of kinship toward all humanity, a feeling that comes only after an hour or two of comradeship with delightful people.

"Of course, there is a difference between what we want and what we get, in the phrase of the estimable Doctor De Luxe. Until the happy day when I can get what I want, I shall use musical comedy as a means to an end. That will give me time to realize my hopes and ambitions later. Probably one can hardly expect people to pay for your hopes until you satisfy yourself, so it is a bit of good luck to have something else they will pay for, meanwhile. It is very sweet to say we shouldn't be mercenary and we should not degrade our talents, but most people can't do without three meals a day even at the cost of mangling their aesthetic sense."

Few men live the life they map out for themselves—even supposing they get so far as to draw such a map. Probably, when Mr. Herz was extracting information from books and knowledge from environments at Eton, he never dreamed of entertaining American citizens with eccentric comedy. No doubt, he was quite as happy in his unsuspecting ignorance of what the years would drop into his hands. Perhaps in the end, too, it doesn't much matter whether we do the thing we planned or something nobody planned. Certainly, it is more comfortable to believe so.

"Musical comedy as an institution undoubtedly will never become extinct, but it is always changing its pattern as well as its details. Depending so largely on local conditions, it must alter as rapidly as the conditions alter. Something new, something novel, to suit the altered superficial complexion of affairs—that is the only principle to guide the librettist and his companions. Musical plays popular fifteen years ago are dead as a herring now. On the other hand, a comedy may be produced ahead of its time. For example, The Three Twins, which looked like a failure at first, had to wait for its popularity to catch up with it. Carmen is the classical example of the same thing.

"I am under the impression that everything and everybody finally comes out with debit and credit

RALPH C. HERZ

columns that balance to the last figure. Just as water seeks its own level, a man squares himself with the world and gets all there is coming to him." Here is the good old theory of compensation, which has probably never really gone out of style, although we are apt to repudiate it when we are down on our luck. A plausible enough proposition it appears, when fortune smiles. "We might just as well take things as they come, without animosity or remonstrance at fate. If I have learned to do that, it isn't a virtue, because it pays best. Virtue is its own reward, you know—and sometimes its only reward.

"Consciences have not really been cultivated out of existence, I believe. Most men regret hasty acts that wound others, although there may be brutes so hardened they care for nobody else. It doesn't seem quite fair, does it? that the more conscientious a person is, the more he suffers for his sins. The crimes of a confirmed villain don't bother him so much as trifling offences disturb a really good man."

Carried to its logical conclusion, this theory seems to prove that the only thoroughly happy being is the consistently wicked one. Yet, even Satan is popularly supposed to have his blue Mondays. Metaphysics is apt to betray the unwary adventurer into inextricable tangles.

"We are all bound to have enemies," continued Mr. Herz, philosophically, "particularly if we attain any sort of success. They are of two kinds: the rivals whom one really respects, and the jealous slanderers whom one—well, doesn't respect. The latter are always the little people, petty in their lives and mean in their thoughts. Thank Fortune, a man can escape from them to his friends!"

Mr. Herz paused to nod to one of his friends who appeared at this instant in the doorway. The accompanying smile belongs in the class that charms where it falls, as the owner probably discovered in the past. Perhaps it is part of his training as an actor that Mr. Herz likes to please. Certainly it is an admirable trait, for all men are not animated by the same humane desire.

He acknowledges democratic proclivities and claims them as a national trait of the English. "Most Britons are quite as affable as their American cousins," he insisted, "although the American has won a reputation for superior frankness. Personally I don't care for display because it is ungentlemanly. People who are genuine don't need plating. To make an impression simply amounts to making the unfortunate victim feel that he has less than his neighbor. The ostentatious try to jolly themselves into feeling big. In the final analysis, I suppose it is a matter of education; those who have it don't need to proclaim it, and those who don't have it think they must show something just as good. As a matter of fact, there is no substitute on the market.

"Business men frequently amuse me by pretending to be so frightfully pressed that they have to keep callers waiting. It is a commercial bluff that deceives nobody in the game. I should rather enjoy life than create a stupendous impression. For example, if I had an automobile, it would be for comfort, not for show; and for ordinary purposes, I find the street cars adequately comfortable.

"These principles of social democracy prevail quite as widely in England as in the United States." Indisputably, the Englishmen who cross the Atlantic show themselves quite as accessible as our own citizens, and apparently not through any donning of Sunday behavior for the occasion.

"Sometimes I think," remarked Mr. Herz, meditatively, "that education, which I mentioned a minute ago, teaches true democracy at the expense of genius. A genius is a man who does a thing instinctively without knowing why he does it. A man may become a great actor through study and intense intellectual application; but an inspired actor only through impulse. Henry Irving was a great actor. Nat Goodwin, in many ways, comes nearer to being a real genius. A born baseball player can't explain why he holds the bat one way rather than another; that is a variety of genius. Study may fortify one by logic, but it detracts from spontaneity and celerity.

"Of course," concluded the actor as he rose, "I have been saying a lot of things on the spur of the moment at the risk of offending people who hear of them, and even at the risk of offending myself when I meet them next. They are the views of the instant, and men change their views as often as they change their shirts. Why shouldn't they? Every conversational line cannot be a pearl, off the stage." Mr. Herz did not quote the adage about casting pearls—which was considerate.

When you come to figure out results, Mr. Herz proves to be an unusual and an unexpected quantity, quite unlike Theophilus Sherry or Doctor De Luxe. Introspective, observant, fond of drawing deductions, rather judicial in attitude, he may be highly recommended to any psychological novelist who wants to study a character composed of positive traits. His mental keenness is externally suggested in the salient lines of his face and in the alert carriage of his figure. Clear cut would perhaps be the most suggestive epithet to apply to Mr. Herz. CHAUNCEY L. PARSONS.

THE THOMPSON OBSEQUIES.

THE MIRROR last week presented a brief note of the funeral of Denman Thompson in connection with the account of his death and career.

The occasion, however, was so unusual in its manifestations of regard that fuller details will prove interesting. The funeral was held at 2.30 P.M., on April 16, at his late home in West Swanzey, six miles from Keene, N. H., It was the largest funeral in that vicinity in many a day and the floral offerings were the most numerous and beautiful. An express car full of floral tokens came the night before, mostly from New York, but some from as far West as Indiana, while the local florists were overtaxed. Many beautiful offerings came from Boston and other places.

Fully 500 relatives and friends, including many from New York and Boston, attended the services, which were very simple and were presided over by the Rev. H. Sumner Mitchell, pastor of the Unitarian Church, Keene. This was according to Mr. Thompson's request. Among those present from out of town besides the members of the family were Charles Fox, of New York, a life-long friend of Mr. Thompson's, they having worked in a circus together as boys—Paul Keith, Mr. and Mrs. George Hall, N. C. and Grace Fielding and his friend and attorney, Henry A. Wyman, all of Boston, together with the members and several ex-members of The Old Homestead company, and others. The bearers were Paul Keith, Walter Gale, Frank Knapp, and Natt H. Batchelder. A special train of five cars, all of which were crowded, was run from Keene besides many automobiles and carriages.

Mr. Thompson may well be called The Grand Old Man, and was very greatly loved and respected by all his townsmen as well as all with whom he came in contact; having spent his life in making others happy, not only on the stage, but also in private life by injecting sunshine into the dark places and giving material aid in innumerable cases, of which very few ever knew, and his loss will be deeply felt.

Mr. Thompson is survived by three children, Mrs. W. J. Kilpatrick, Mrs. E. A. McFarland, and Mr. Franklin Thompson; also five grandchildren.

WOMEN HEAR ABOUT THE THEATRE.

Mrs. Jacob Litt, at the Springtime luncheon of the National Society of New England Women, at the Waldorf, on April 20, addressed the members on the subject of the theatre. As women have been actually proved to be the supporters of the theatre, Mrs. Litt argued that they can obtain any reasonable demand they make. Two things she advocated: fewer objectionable plays, and no restrictions against the appearance of children on the stage.

As an actress and as the wife of a manager, she has come to the conclusion that children are well off in the theatre, healthy, happy, useful, well-trained, and properly cared for. She added, "The criticism is made that they are forced to support lazy parents. That criticism is unjust; but when, as is often the case, the mother of a child performer devotes her time to the child, caring for it, watching over it, shouldn't she receive compensation?"

Other speakers were the Rev. Dr. Robert Stuart MacArthur, Mrs. Frank M. Cronise, and Miss Ellen B. Shaw. Madame Sara A. Simpson sang, and Mrs. Hardin-Burnley gave some amusing characterisations. Miss Sara A. Palmer presided.

GEORGE M. DEVERE

Sol. Young, N. Y.

An Ol -time Minstrel

THEATREGOERS CLUB.

The final meeting of the Theatregoers Club of America for this season was held on April 23, a large and appreciative audience following the numbers of the programme as they were announced by the president, Edward Owings Towne. Eden Erskine Greveille gave some Recollections of Shakespeare, which he whimsically cast in the form of his own memoirs. Winssant Rhodressky, a violinist, fresh from his studies in Paris, and a performer of brilliance, played Chopin's Second Nocturne in F flat and Hausser's Hungarian Rhapsody. Israel Kats, an American violinist of unusual sympathy of tone, followed him with Ballade's Lark and Polonaise. Maude Willis, a favorite at the club, recited Money Musk. Dr. Henry Frank gave an illuminating analysis of The Wild Duck, by Ibsen. Gertrude Rennyson, the guest of honor, who is about to sing at the Wagner Festival in Bayreuth, gave a number of vocal selections, the most brilliant of which was, perhaps, the aria from La Juive.

SPRING MOVING.

John Cort has moved his offices from the Knickerbocker Theatre Building Annex to the Fitzgerald Building at 1482 Broadway, where he has taken a suite of rooms on the eighth floor. The offices of the National Theatre Owners' Association, the Northwestern Theatrical Association, J. J. Coleman's circuit of theatres, Albert Weis' American Theatrical Association, C. P. Walker's Winnipeg Circuit, C. A. Marshall's Copper-Iron Circuit, the Chamberlin, Harrington and Kindt Circuit, the Crawford, Philley and Zehrung Circuit, Maurice Jencks' Circuit, the Central States Theatre Company, the Western Managers' Association, the Eastern Theatre Managers' Association, Jake Wells' Bijou Circuit, and C. A. Burt will also establish their offices in the Fitzgerald Building.

Maurice Campbell has moved his offices from the Gaiety Theatre Building to 133 West Forty-second Street.

A WONDERFUL THEATRE CENTRE.

Hartie L. Phillips, who had an interesting article in the *Times* not long ago on the theatres in the metropolitan district, has abstracted a remarkable diagram showing twenty-eight theatres within a radius of a quarter of a mile of the *Times* building. This is undoubtedly the most wonderful theatre centre in the world. These twenty-eight theatres have a seating capacity of 38,726, and they are assessed in conjunction with other improvements at about $20,135,000. The twenty-eight theatres run from Thirty-eighth to Forty-seventh Streets, and are embraced between Sixth and Eighth Avenues.

JULIAN ELTINGE'S SUMMER ITINERARY.

On Saturday, May 13, Julian Eltinge will close in The Fascinating Widow at the Colonial, Chicago, and will spend his vacation with his mother and father at Northport, L. I., until May 30. A farewell dinner at the St. Regis will be tendered him by A. H. Woods on May 30. The next day he sa for Buda Pesth June 15, return to London June 5. He will go to Paris June 8, leave Paris for Vienna June 12, leave Vienna for Buda Pesth June 15, return to London for the coronation June 18, and sail from London for New York July 8. He will begin rehearsals of The Fascinating Widow Aug. 2, and will open at the New Amsterdam Theatre, New York, Aug. 28.

THE CIRCUS MOVES.

Barnum and Bailey's Circus closed its five weeks' engagement at Madison Square Garden Saturday night and began its tent tour Monday night in Brooklyn.

DEATH OF JACOB WENDELL.

Pneumonia Takes Off the New Theatre Actor at the Beginning of a Brilliant Career.

Just at the close of his two years' service with the New Theatre, during which he had displayed notable talent, Jacob Wendell, known as the society and millionaire actor, died at his home, 106 East Thirty-fifth Street, Saturday, April 22. Mr. Wendell joined the New Theatre company at its organization two years ago, making his professional debut at that time, and remained with them till they disbanded April 8. He was immediately engaged by Wagenhals and Kemper for the leading male role in A. E. Thomas' new play, What the Doctor Ordered, and opened in the comedy in Trenton, N. Y., Tuesday evening, April 18. His performance was given under difficulties, for he was suffering at the time with a cold. In spite of that he was credited by the press with having given a brilliant performance. He rapidly grew worse, and the two Wednesday performances in Trenton had to be canceled. Mr. Wendell was brought home in a special car, and the opening of the play, announced for Friday evening, April 21, at the Astor Theatre, New York, was indefinitely postponed. The play will probably not be given now till next season. A delegation of Mr. Wendell's friends from the Amateur Comedy Club, of which he was formerly a member, and from the Harvard Club had bought up blocks of seats for his opening performance at the Astor.

Jacob Wendell, Jr., was the son of the late Jacob and Mrs. Wendell, and was born forty-two years ago. His family was the well-known Boston-New York Wendell family. His two older brothers, Evert Jansen and Barrett, are also interested in the drama. Evert Jansen is the well-known New York society amateur actor and a member of the Amateur Comedy Club. He has one of the most famous collections of pictures and autographs pertaining to the theatre which is to be found in America. Mirror readers have often been treated to reproductions of pictures in Mr. Wendell's collection through his courtesy in allowing The Mirror to use them. Barrett Wendell is a professor of English at Harvard University and has written several unproduced plays, notably Sir Walter Raleigh. He has written several books on Shakespearean and other dramatic subjects and also conducted Professor George Baker's course in the technique of the drama a few years ago during Professor Baker's leave of absence. Jacob Wendell, also, who was graduated from Harvard in 1891, made a special study of the drama and was a leading spirit in the Harvard dramatic of his time. He was a member of the famous Harvard Club, The Hasty Pudding Club, and appeared with notable success in their annual dramatic productions. After receiving his bachelor's degree at Harvard he spent two more years there doing graduate work. He then returned to New York and entered business. He devoted his leisure moments to society doings—particularly the dramatic events. He was a member of the Comedy Club whose many productions at Carnegie Lyceum are famous in society circles and of the Strollers. He was persuaded by his friends that he ought to go on the professional stage and so joined the New Theatre company at its inception. He began in minor parts and gradually forged ahead, till his splendid performance of the Dog in The Blue Bird, one of the most notable achievements at the Central Park Playhouse, placed him in the rank of our foremost leading men. He remained with the New Theatre from its beginning to its end. The complete list of his parts at that institution includes Agrippa in Antony and Cleopatra, Hon. Percy Bigge in The Cottage in the Air, Oliver Wanklin in Strife, Barrington in The Nigger, Rowley in The School for Scandal, Feste in Twelfth Night, First Lord in The Winter's Tale, the Dog in The Blue Bird, and Cheat-the-Devil in The Piper. When the New Theatre closed, Wagenhals and Kemper immediately secured him for What the Doctor Ordered. Every part which Mr. Wendell attempted was given well, for he had given up all social interests in favor of his artistic pursuits. His work promised much, and his achievements were brilliant. His death, almost at the beginning of his career, is one of the saddest happenings of recent theatrical record. Ten years ago, Mr. Wendell was married to Marian Fendall of Baltimore, who survives him together with four children, three boys and a girl. He also leaves a mother and three brothers, Barrett, Gordon, and Evert Jansen Wendell. He was a member of the Harvard Club, the Holland Society, The Players, and the University Club.

CHRYSTAL HERNE.

As leading lady for John Mason in As a Man Thinks, now at the Thirty-ninth Street Theatre, Chrystal Herne of whom the front cover of The Mirror carries an excellent likeness, is again demonstrating that the name of Herne, made famous by her late father, James A. Herne, will continue notably prominent in the profession.

MR. CRAUFURD'S PASTIME.

Russell Craufurd, who has just returned from Bermuda, where he has been giving monologues at the two motion picture theatres, and also doing a little posing for the Yankee Film Company, has gone up to his cottage in Maine. He will be in time for the early salmon fishing.

THE STOCK COMPANIES.

Much Activity in the Forming and Opening of Summer Organizations.

The Summer stock season is beginning earlier this year and with greater activity than in many years. In some cities two and three companies are being organized.

Nathan Appell will have four stock companies under his management for the Spring and Summer. The companies include the Orpheum Players, who open at the Orpheum Theatre, Harrisburg, Pa., May 8; the Majestic Players, whose season at the Majestic Theatre, Utica, N. Y., begins May 1; the Helen Grayce company, opening at the Opera House, St. John, N. B., May 1, and the Cumings Stock company, which is now playing at the Cumings Theatre, Fitchburg, Mass. The Orpheum Players and Majestic Players are operated in conjunction with Wilmer and Vincent. The rosters:

Orpheum Players.—Hayden Stevenson, Elliot J. Sims, Edgar Darrell, Harry A. Henshaw, J. M. Byrnes, Frank Beamish, W. E. Warren, Edward Tanner, Blanche Shirley, Isabelle Sherman, Rita Knight, Ormi Hawley, R. G. Edwards, stage director; Phil Levy, manager, and Edward Vandermark, scenic artist.

Majestic Players.—George Drury Hart, Frederic Ormonde, John B. Mack, Robert Ellis, Addison Mott, Grahame Earle, Wayne Lyter, R. R. Ritchey, Harriet Duke, Augusta Gill, Dorothy Lee, Maude Stevens, Louis Dean, stage director; Sim Allen, manager; and Fred Komlosy, scenic artist.

Cumings Stock Company.—Frank P. Charlton, Carl Jackson, Harold Selman, Leo Kennedy, Robert Lee Allen, George Kingburn, Jerome Kennedy, Edna Brothers, Marion Sherwood, Lavinia Welsh, Margaret Ralph, Florence Souther, Lorne Elwyn, stage director; George H. Hill, manager; and Louis Angevine, scenic artist.

Helen Grayce and Company.—Helen Grayce, Ruth Blake, Edna Macbeth, Dorothy Beardsly, Helen Campbell, Lawrence Brooke, Edmund Abbey, Waldemar Burkhardt, William McCarthy, Allen Lee, P. S. Barrett, Ed Vickery, W. J. Porter, Gavin Harris, stage director; Ed Levi, representative, and Louis J. Appell, treasurer.

The Shubert Stock company, at the Shubert Theatre, Rochester, N. Y., opened April 17 with Clothes, by Channing Pollock and Avery Hopwood. In the company are Mary Servoss, Harry Hilliard, and Martha Mayo.

The North Brothers' Stock company opened April 17 at the Colonial Theatre, Columbus, O., in A Man's World. In the company are Virginia Goodwin, Harry Minturn, Claude Kimball, Beulah Watson, Orrin Burke, Cora Buckman, and Jessie Kinglake.

The Robert T. Haines Stock company, which will open May 1 at the West End Theatre in Augustus Thomas' dramatization of Richard Harding Davis' "Soldiers of Fortune," will include Robert T. Haines, Josephine Brown, Ethelbert Hales, Beth Franklin, E. W. Morrison, Rosamund Barclay, John Austrian, Beatrice Morgan, Robert Cain, Alice Gale, Sidney Greenstreet, Billie Terrel, Franklin Jones, and H. C. Simone.

The Benjamin Players, under the management of Paul R. Benjamin, whose name as a stock producer is well known throughout the South, opened a Spring and Summer stock season at the Wells Bijou Theatre, Knoxville, Tenn., on Monday, April 17, the opening bill being The Man on the Box. The stock idea is a novelty in Knoxville. The offering for this week is Merely Mary Ann. The company is headed by Catherine Carter and Richard Allen and includes Rebecca Ridgley, Lena Lorraine, Dorothy Stanton, Susan Daniels, Hamilton Mott, E. L. Delaney, Harry O. Taylor, Gage Bennett, Herbert Curtis and others. The stage director is Charles L. Worthington.

The second season of Summer stock at the Hudson Theatre, Union Hill, N. J., will be inaugurated May 1 with The Lion and the Mouse. In the company will be Willard Blackmore, Anne Leonard, Alice Butler, and Elsie Esmond. Jane Cowl will join the company on her return from Europe.

The Wieting Players opened in Syracuse, N. Y., at the Wieting Opera House, in Soldiers of Fortune, April 17. In the company are William Ingersoll, who received flattering notices from the Syracuse papers, Lee Sueur, Mark Harrison, Norman Phillips, Ralph MacDonald, Misses Booth and Talmadge.

The Schiller Amusement company has engaged Rose Tapley and J. Malcolm Dunn as leading members of their stock company, which opened in Memphis, Tenn., April 23, in Wildfire. The same firm has engaged Marie Pavey as leading woman of their Atlanta company, which opened April 24 in The Girl of the Golden West.

W. T. Boyer, manager of the Eleanor Knight Company, has secured the Shubert Theatre, St. Joseph, Mo., and will open a stock company there, May 7, for the Summer. The members of the company are Eleanor Knight, Estelle Lovelle, Margaret Minton, Beatrice Willis, Eugene Phelps, Edwin Batters, J. A. Guilfoyle, Lynn Osborne, John McDonald, and Edward Mattoon.

Jane Wheatley, leading woman of the Garrick Stock company, Salt Lake City, closed her engagement there on April 22. After thirty weeks at the Garrick she leaves a host of friends. The policy of the theatre is changing. Stock stars, Max Figman being under discussion, will play engagements there during the Summer. He has just closed similar engagements at the Alcazar, San Francisco.

Lewis J. Cody has made a hit as leading man of the Crescent Theatre Stock company, Mt. Vernon, N. Y.

For other Stock Notes see page 17.

PENCILED PATTER.

Cross, Chicago.

ADELE OSWALD

Adele Oswold, who in private life is Mrs. J. J. Collins, has decided to re-enter vaudeville. It took Miss Oswold some time to make up her mind, as several production managers made her flattering offers to stay in musical comedy. She will appear as one of the features of the Williams' houses around New York before starting a tour of the Orpheum Circuit.

The London Follies—with their canned comedies were canned after the first show. We have follies enough in our own country without importing any from London.

The Marcus Loew enterprises were capitalized for $5,000,000, and to think that Mark wasted so much time in such a petit larceny thing as the fur business. Well, he is one man who didn't pretend he was out when opportunity knocked at his front gate.

Hast thou ever attended a clown night at the Comedy Club? No? Well then, Bo, you have our sympathy; they are simply great. Goodfellowship and joy are certainly unconfined, and happiness floats around in abundance. That is "some" club. Believe us.

These little rhymes we like to write,
On anything however trite;
They may not bring smiles to your face,
But then they help us fill up space.

There was a wise agent who lived in a shoe,
He had so many acts he didn't know what to do,
So he called up Shubert and booked them in the Wintergarden.

Little Jack Horner
Stood on the corner,
And contracts for work he had none;
Said "I guess I'll go,
Take six weeks from Loew,
The blacklist is now on the bum."

Valeska Suratt's show opens in Philadelphia on May 1. We are going to sneak over and see it, as we are anxious to see how important Lee Harrison will look as a manager, and then, again, we want to be right on the spot to congratulate him, as we feel sure the show is going to be a big success.

The managers seem to be worried over some sort of a strike or other. Well, maybe they're right, and maybe they are not. At any rate, it seems to the man on the outside that there is something coming off, but we hardly think it will be a general strike. Certain people have too many brains for that.

Max Witt's Melody Lane Girls are to be the feature of a miniature musical comedy, now being written around them. They will be supported by a well known comedian, and if half of what Max says is true it ought to be booked up for ten years.

We hear on good authority that Billy Gould was married on last Friday out in one of our far Western cities. Well, good luck, Bill! May your life be a happy and long one. By the way: did you invite a certain English gentleman to the wedding? His initials are H. M.

Daffydills (Trusting Tad will forgive us).

If Mike Donlin is five foot nine, what's Mabel's Hite?

If George Considine bets a thousand dollars on a fight, how much does Victor Herbert?

If Franklin P. Adams is "always in good humor," why is Henry Savage?
(Overboard with him, captain; he's a bug.)

It's a wise act that recognizes its own music—with some out of town orchestras.

There hasn't been a prize fighter at Hammerstein's in nearly a month. What's the matter; did they play them all?

This seems to me a good time for successful failures.

How is your favorite team playing?

THOMAS J. GRAY.

WHERE THE TRAIL DIVIDES.

Robert Edeson will not get to New York this season in his new play, Where the Trail Divides, which he himself wrote from Will Lillibridge's novel, and since he is announced for early appearance next season in Gelett Burgess' play, The Cave Man, he will probably not be seen in Manhattan in his own drama. Last week, however, he was at the Montauk, Brooklyn, where the star and his play were well received. The cast:

Bob Manning	George W. Barnum
Buck Walker	John Palmer
Walt. Wagner	E. M. Dresser
Bud Smith	Shep Camp
Bess Landor	Josephine Lovett
Colonel Bill Landor	Charles Chappelle
Ma-wa-cha-sa, known as How Landor.	Robert Edeson
Clayton Craig	A. H. Van Buren
Mrs. Jim Burton	Cordelia MacDonald
Pete Sweeney	Joseph Rawley
Rev. Henry Mitchell	Ed. Mansfield
Petro	John Prescott

Where the Trail Divides is strongly reminiscent of Strongheart, in which Mr. Edeson was notably successful several seasons ago. It is an idealization of the Indian and a disapproval of the treatment accorded him in his contact with the whites. Amalgamation of the white and the redskin is impossible if the feeling between the two is so strongly antagonistic as Mr. Edeson's play suggests. Ma-Wa-Cha-Sa, known as How Landor, is adopted as a child by Colonel Bill Landor and is reared with Bess Landor, another adopted child. The two fall in love and marry. Colonel Landor's nephew, Clayton Craig, a "tenderfoot" from Boston tries unsuccessfully to prevent the marriage. Later, however, he succeeds in separating How and Bess. How realizes that Bess cannot love him, for he is an Indian with less than no social cast among the whites, and therefore gives her up to Craig.

The dialogue is crisp and a trifle too epigrammatic. Mr. Edeson's observations are well-pointed, but are expressed in rather stiff, metaphorical fashion. Of course, Mr. Edeson's role is ideally suited to his individuality and style, for he wrote it for himself. It is a typical Edeson role in which the author revels. It is, so to speak, custom made, and for that reason fits admirably. Altogether Mr. Edeson's performance is charming. A. H. Van Buren has what would be called the villain's role, but his villainy is not disagreeable, being excused on the plea of love and race prejudice. His work is convincing. Josephine Lovett is at all times excellent, and Cordelia MacDonald gives a painstaking and truthful interpretation of an ex-school ma'am role. Shep Camp is a bit declamatory. John Palmer and E. M. Dresser individualize their roles. George W. Barnum in his character part is a triumph. Joseph Rawley rants in the approved bad man fashion, and Charles Chappelle, Ed Mansfield, and John Prescott complete the capable cast.

THE CLOUDS.

For the purpose of promoting the presentation of international dramas for other than commercial reasons, Julius Hopp has made arrangements to give Sunday performances at the Lyceum Theatre. The co-operation of Daniel Frohman has been secured and Charles Swickard, the translator of Taps and The Fires of St. John, will direct the stage. The first performance will take place on Sunday evening, April 30, at 8.15 o'clock, at the Lyceum Theatre, when The Clouds, a modern drama in three acts by Jaroslav Evapil, translated from the Bohemian by Charles Recht, will be given for the first time in this country. The company consists of John J. Sparks, Lora Linden, Elliot J. Simms, Sara Blala, and L. Rogers Lytton. The performance will be given to further the cause of dramatic art as an educational and sociological factor. Tickets cannot be had at the box office, but can be obtained only through the organizations promoted by Julius Hopp to give support to such undertakings, the Wage Earners' Theatre Leagues, institutions of learning, and the Theatre League consisting of other than working people and students. Information about the enterprise can be had at the office, 1416 Broadway, room 503.

DRAMATIZATION OF MARTIN'S BOOK.

Margaret Townsend, daughter of the late Hon. John D. Townsend, who wrote A Modern Saint Anthony, a play in which James K. Hackett starred; The Sword of Damocles, and The Statue of Flesh, and who is also author of several books, notably a compilation of the "Townsend-Townshend Genealogy," is engaged in writing a four-act drama entitled The Passing of the Idle Rich. The drama is founded on the subject matter of Frederick Townsend Martin's book of that title, about to be published by Doubleday, Page and Company. Mr. Martin and his publishers have granted the sole dramatic rights of his book and its title to Margaret Townsend. The play will be ready for production in the Fall.

CHARLOTTE WALKER'S NEW MANAGEMENT.

A. G. Delamater and William Norris, Inc., have closed a contract with Charlotte Walker, whereby she will appear under their management for a term of years. Miss Walker will open as the stock star at the Metropolitan Opera House, Minneapolis, April 30, for an engagement of six weeks. During this engagement she will probably produce the dramatization of John Fox's novel, "The Trail of the Lonesome Pine," in which she will appear in the role of June next season. Miss Walker will also play a special engagement of three weeks at the Suburban Gardens, St. Louis.

THE FOLIES BERGERE.

Henry B. Harris and Jesse L. Lasky announce the opening at 6 P.M., on the evening of Thursday, April 27, of the Folies Bergere, a new restaurant-music hall and theatre in Forty-sixth Street, West of Broadway. First-night seats were auctioned off at the Hudson last Thursday and brought the sum of $14,242, State Senator Timothy D. Sullivan paying $700 premium for the choice of boxes. Four other boxes sold for $450 each. Orchestra seats, which ordinarily will sell for $2.50, commanded $30. Two dollar balcony seats sold for $15, and one dollar gallery seats brought $5. Thomas E. Kirby, of the American Art Association, auctioned off the seats.

Dinner with music, dancing and tabloid shows as an accompaniment, will be served from 6 P.M. to 8.15, when the curtain will go up on Hell, a profane burlesque in one act, by Rennold Wolf, with music by Maurice Levi. Otis Harlan, Kathleen Clifford, Martha Lenclud, Ada Lewis, Taylor Holmes, Arthur Lipson, Mayme Kelso, Leslie Leigh, Emilie Lea, Elizabeth Goodall, Theodore Marston, John Marble, Marion Ford, Estelle Richmond, Kittie Devere, W. C. Gordon, Patrick Walsh and one hundred girls will appear in this. The Hell revue will satirize plays and people of present public interest.

Following this will be shown for the first time in America a ballet, Temptation, in two tableaux, invented and produced by Alfredo Curti, ballet master of the London Alhambra, with music by Edmond Diet of Paris. The prima ballerinas will be Britta from the London Alhambra, Borghini from La Scala, Milan, Novotna from the Paris Opera House, and Lea from the Metropolitan. Sixty imported ballet dancers will take part together with two score American girls.

After the ballet will be presented Gaby, a revue by Harry B. Smith and Robert Smith, with music by Paul Lincke of Berlin. The principals in this satire upon the love affair of Gaby des Lys and the then King of Portugal will be Ethel Levey, Otis Harlan, Kathleen Clifford, Laddie Cliff, the Arenera Duo from Madrid, Ada Lewis, Elizabeth Goodall, Taylor Holmes, Arthur Lipson, W. C. Gordon, the Pender Troupe, Erna Bauer, Helen Marlowe and one hundred girls, the orchids of entertainment.

Supper will be served from 11 P.M. to 1 A.M. During the revues and the ballet refreshments will be served and smoking permitted in all parts of the house. Tables can be instantly set as a unit for parties of any size.

From 11.15 P.M. to 1 A.M. the Cabaret Show will be presented on the stage, thus giving New York its first midnight music hall. The programme of the Cabaret Show will consist of sensational European novelties and entirely original features.

There will be matinee performances of the revues and ballet on Tuesdays, Thursdays and Saturdays with luncheons and teas de luxe and dining concerts on Sunday evenings.

A BROOKLYN BENEFIT.

Sketches familiar to patrons of vaudeville and new sketches prepared for the occasion by members of the local stock companies will have a prominent place on the programme for the annual benefit performance of Brooklyn Lodge, No. 30, Theatrical Mechanical Association, which is to be held at the New Montauk Theatre on Sunday evening, April 23. Cressy and Dayne, both of whom are members of the lodge, will contribute one of their sketches, and Ryan and Richfield will be seen in one of the Haggerty sketches.

Corse Payton and Grace Fox, of the Corse Payton Stock company, have prepared a sketch for this occasion, and Isadore Martin and Charles Schofield of the Crescent Stock company have been busy for some time preparing a skit, Uncle Billy's Return. Miss Martin will be seen as Maude Day, and Mr. Schofield as George Night, with Charles Collins as the elevator man.

Johnny Nestor, singer, and a score of other acts, will complete the programme. Nearly all the Brooklyn theatres have promised to contribute acts, and the White Rats and the Vaudeville Comedy Club have volunteered their assistance.

The proceeds of the entertainment will go into the sick and death benefit funds of the lodge, from which are defrayed the physicians' and hospital bills of members who are ill, and the funeral expenses of those who die. The lodge also cares for traveling members of the T. M. A. who are taken sick in Brooklyn, until their home lodges are heard from.

Hall, N. Y.

MAZIE KING

The toe dancer in "The Hen Pecks," who recently walked down forty-eight flights of stairs in the Metropolitan Tower on her toes without resting

FRANKLIN RITCHIE.

Franklin Ritchie, who is is playing the leading roles with the Edwards Davis Stock company in Louisville, Ky., originated the title-role in Charles Dickson's new play, The Ingrate, when the play was produced by the Davis Stock company at the Walnut Street Theatre last week. The play met with immediate success and will have a metropolitan hearing early in September. Mr. Ritchie has established himself in the favor of the Louisville public.

ACTORS' FUND ANNUAL MEETING.

The Actors' Fund annual meeting will be held in the Gaiety Theatre, New York, at 2 P.M., on Monday, May 15. All members of the amusement profession are cordially invited to attend, and will be freely admitted. In order to properly regulate the voting and general business of the occasion, two sets of admission tickets will be issued, one for the paid-up or voting members, and the other for non-members. These tickets can be obtained at the Fund's offices, on the ninth floor of the Gaiety Theatre Building, either by personal or mail application. Those who write for tickets should inclose a stamped addressed envelope or the required postage. Small amounts saved for the Fund mean in the aggregate much for its beneficiaries.

The attendance at the annual Fund meetings for the last several years has been lamentably small, indicating a deplorable apathy toward the profession's great charity, alike dispiriting to the Fund's officers and members, managers and the public. In place of a small assemblage the Gaiety Theatre's auditorium should be crowded with professionals at the ensuing meeting. Every member of the profession should lend personal and financial support to a cause whose non-existence would mean the greatest calamity that could befall the public amusement world.

There are about 40,000 members of the amusement profession in the United States, eligible to join the Actors' Fund. In New York City and its vicinity, there will be many thousands who can attend the meeting. There are 8,760 hours in a year; is it possible that those who can will not spare an average of three hours out of all those thousands, to be present at an actors' annual Fund meeting—a meeting for them only—called alone for them—to them vitally important? G. M.

MATINEE ARTISTIQUE.

On the afternoon of April 21, the dancing pupils of Mr. and Mrs. C. H. Rivers gave a matinee performance before a crowd of admiring friends and relatives in the grand ball room of the Hotel Majestic, Central Park West. The long and elaborate programme would have astonished a stranger, for the dances and songs of the thirty-five or forty pupils went on at great length, all of them executed with grace, precision, poise, and vivacity. Where all were trying so hard and so successfully, it is difficult to pick those that excelled. Mention should be made, however, of the Cracovienne by Rita Samuels, Highland Fling by Hazel Sonder, La Dorothy by Dorothy Griffin, "Yama Man" by Dorothy Frank, Irish Jig by Margaret Nance, and Barefoot Dance by Alma Bockhorst. Accompaniments were played by B. M. Jeffrey.

POMANDER WALK BENEFIT.

Complete returns from the "all-kid" performance of Pomander Walk, given Thursday afternoon, April 20, at Wallack's, show that the gross receipts, from which St. Mary's Free Hospital for Children will benefit, amount to $4103.50. The seats, sold by Mrs. James Speyer, brought $3968.50. The sale of programmes, under the direction of Mrs. Edgar Norton, realized $115. The autograph prologue, written by Louis N. Parker, was sold for $20. James Speyer paid $250 for a single seat in a box. Dorothy Parker, daughter of the author, Louis Parker and a member of the grown-up cast, spoke the special prologue written by her father.

ACTORS' CHURCH ALLIANCE NEWS.

Representatives in large numbers of both church and stage were in attendance on Palm Sunday afternoon, April 9, at the Garden Theatre by courtesy of Mildred Holland, president of the New York Chapter. An interesting service was held. Music of a high order and appropriate to the day added much to the impressiveness of the occasion. The service was conducted by the Rev. Walter Bentley. Mrs. May Neven Smith sang Gounod's "Ave Maria." The anthems and hymns were beautifully rendered by the Chorister Glee Club, under the direction of Walter H. Robinson, tenor soloist at the Church of the Heavenly Rest. Mr. Robinson also sang "The Palms" impressively. There were speeches by the Rev. C. H. Kidder, Walter E. Bentley, and C. T. Catlin.

Owing to important Alliance plans, the April dinner will be omitted.

A Shakespeare Memorial, commemorating the three hundred and forty-seventh birthday anniversary of William Shakespeare, was held at the Garden Theatre, Sunday, April 23, at 3 P.M., under the auspices of the New York Chapter of the Actors' Church Alliance and the American Playgoers, in co-operation with the Shakespeare Club of New York City, the Mary Arden Shakespeare Club, and the Fortnightly Shakespeare Club. Rev. Thomas R. Slicer presided. Among the speakers and guests were Ben Greet, Rev. Walter E. Bentley, Rev. Edward S. Young, Grace Isabel Colbron, Rev. John Talbot Smith, Mildred Holland, George Vivian, Edna May Spooner, and Rev. Francis Rolt-Wheeler. The special soloist was Madame Alma Webster Powell. The meeting was held in the theatre, by courtesy of Mildred Holland, president of the New York Chapters Actors' Church Alliance. The ushers were members of Miss Holland's company.

SUIT OVER THE PIPER.

Walter Hampden Dougherty, professionally known as Walter Hampden, filed an application in the Supreme Court on April 18 to restrain the New Theatre and Winthrop Ames, director, from presenting The Piper, Josephine Preston Peabody's play. Hampden claims to be sole owner of the rights of the play in the United States and Canada. He alleges that the terms of his contract with the New Theatre are being violated by the presence of a woman (Edith Wynne Matthison) in the title-role, by the featuring of an actress, by creating the impression that it is her original role and that a woman is necessary in the role, and by presenting the play otherwise than in repertory.

The Piper originally was presented in the Memorial Theatre, Stratford-on-Avon, with Frank R. Benson in the title-role. It was produced at the New Theatre, New York, Jan. 30, 1911, with Edith Wynne Matthison in the title-role.

Judge Hendricks has reserved decision.

WILLIAM COLLIER ENTERTAINED.

The Friars, one hundred and fifty of them, tendered William Collier a dinner at the Hotel Astor Sunday night, April 23. Among those present were William Faversham, Lew Fields, Joseph Weber, Charles Burnham, John W. Rumsey, Jean Haves, the Rev. Father Gleason, U. S. N.; Mr. and Mrs. George M. Cohan, Mr. and Mrs. Sam Harris, Mr. and Mrs. Fred Niblo, Mrs. William Collier (Paula Marr), Thomas Garrick and Mrs. Garrick (Helena Collier), Mr. and Mrs. Jerry Cohan, and Master William Collier.

A REVISED VERSION.

The Black Patti Comedy company, an organization of colored entertainers headed by Sissieretta Jones and John Larkins, is appearing in a reviewed version of A Trip to Africa, a three-act musical comedy, by John Larkins. The Boston papers have commented most favorably on the revised production.

THE LADY FROM OKLAHOMA.

Herbert Kelcey and Effie Shannon have been engaged by A. G. Delamater for the leading roles in The Lady from Oklahoma, a new American play by Elizabeth Jordan, editress of *Harper's Bazaar*.

Gossip of the Town.

Mlle. Pretolle has replaced Verna Mercereau as the feature of Edwin T. Emery's vaudeville production Le Tragede D'Egypte. Mlle. Pretolle is a new find, having but recently arrived in San Francisco from the Orient.

Tuesday afternoon, April 18, at the Charity Fund benefit at the Princess Theatre, San Francisco, Edwin T. Emery, the vaudeville producer, surprised the capacity audience by appearing in a new style single monologue entertainment entitled The Drama Reversed. Mr Emery has already received several offers to appear personally in vaudeville with this new offering, but he will continue in the production end of the vaudeville game for a while longer

George H. Bareshide recently concluded a New England tour with A. Z. Scammon's Real Widow Brown in vaudeville, and will spend the Summer in Burlington, N. C.

Mr. and Mrs. Damon Lyon, assisted by Signor G. Aldo Randegger and the Dresden Trio, gave a musical and dramatic recital at the Waldorf-Astoria Monday evening, April 17. Scenes from Ibsen's Peer Gynt were read. Mr. and Mrs. Lyon will spend the Summer at Rockville Center, L. I.

Alice Shaw, the noted whistler, is still confined to her bed, but she is now believed to be on the road to convalescence from her serious illness. This will be happy news to her host of friends.

W. H. McKanlass, the oldest minstrel manager and proprietor, is lying seriously ill with Bright's disease in St. Paul's Hospital, Saskatoon, Sask.

Madame Agathe Barsescu, the Roumanian actress who has been giving performances in German at the Carnegie Lyceum, will produce The Statue, in English, at the same place, May 5. It will be remembered that the playlet was given in German by Madame Barsescu and was reviewed in The Mirror a week ago. It will be present as a curtain-raiser to Grillparser's Sapho. Madame Barsescu will use the play in vaudeville if its English version is found suitable.

Claire Grenville sailed April 18 on the S.S. *Cristobal*, for a three months' tour through Panama, Central America, Guatamala, Yucatan, and Mexico. She will then go to California to visit her mother and will return to New York in August via the Northern Route, stopping for a week in Yellowstone Park.

Jane Cowl, who has played Catharine Darwin in The Gamblers for 250 performances, sailed April 19 on the White Star Liner *Adriatic* for a two months' European tour in company with her husband, Adolph Klauber, dramatic editor of the *Times*. She has been re-engaged by the Authors' Producing Company and will resume her role with the original company in The Gamblers, opening the coming season at the Shubert Theatre, Boston. Mabel Brounell played successfully the role at Maxine Elliott's Theatre for the remainder of this season, which closed Saturday night. Miss Brounell has been engaged for one of the companies that will be sent out in the Klein play next season.

At the matinee announced for Thursday, May 4, at Carnegie Hall, Mlle. Adeline Genee will present for the first and only time in this city her dancing play, The Dryad. Mlle. Genee will be supported by Gordon Cleather who will come from London for the engagement. The music was composed by Mrs. Knatchbull (Dora Bright), and for this one performance will be interpreted by the Nahan Franko orchestra. The Morris Dancers will also appear with Genee.

Frederic Thompson announces that Luna Park, Coney Island, will open May 20, for its ninth regular season.

Edgar L. Davenport, Emily Wakeman, and William Lamp have been engaged for prominent roles in Ann Boyd, Lucille LaVerne's dramatisation of Will N. Harben's novel, in the title-role of which she is to appear, opening in Boston on Monday, May 1.

The receipts of The Deep Purple at this afternoon's matinee at the Maxine Elliott Theatre will be devoted to the Chelsea Day Nursery. This is a home where children may be left by mothers who must work and have no other place in which to leave their charges.

Raymond N. Harris, president of the Raymond N. Harris Attractions (Inc.), sailed last Wednesday on the *Adriatic* for England for his annual Spring trip in that country, also for conference with the English author, Wilson Terry, who wrote The Music Hall Girl. Mr. Harris expects to bring back with him a new farce by this English writer and arrangements are now being made for a Broadway production of the play early in October.

A. G. Delamater has closed a contract with Cecil De Mille whereby he will direct the four of Lillian Buckingham in De Mille's The Stampede next season.

Will Deming, who has been with William A. Brady for the last five years, playing in The Man of the Hour and A Gentleman From Mississippi, has just signed a contract with Cohan and Harris to play the title-role in The Fortune Hunter for next season.

Last Wednesday night one hundred members of the Phi Kappa Psi order made a fraternal call at the George M. Cohan Theatre to witness a performance of Get-Rich-Quick Wallingford. The party was arranged as a compliment to Hale Hamilton, the J. Rufus Wallingford of the play, who is a member of the Alpha Chapter Phi Kappa Psi of Kansas, and a graduate from the University of that State.

Perlita Evans, after a successful season with the Buster Brown company, will rest for a few weeks in the Adirondacks and then open in vaudeville in a new specialty, consisting of character changes. The time is filled till Aug. 25 in the parks, and it is her intention to remain in the vaudeville field the coming season.

The Mordant-Atwell Players opened their Summer stock season at the Lyric Theatre, New Orleans, La., Monday, April 17, with Merely Mary Ann. Divorcons is to follow, and after that The Lottery of Love. In the company are Edwin Mordant, Grace Atwell, Norman Wendell, Edward Le Duc, Bryce Howatson, George C. Robinson, Howard Watson, Carl Blythe, Frank Connors, Roland Ratcliff, Kalman Mathews, Blanche Levering, Margaret Field, Fannie Ward, Claire Howard, Geraldine Burnside, and Grace Guernsey.

It is understood that Liebler and Company will next season present Hippolytus for a few special performances with Margaret Anglin at the New Theatre. Hippolytus is Mrs. Julia Ward Howe's play which Miss Anglin recently produced in Boston.

Lawrence Dunbar of the Poli Stock company, Norwich, Conn., was made a member of the Somerset Lodge of Masons in that city at the close of his recent stock season.

Eleanor Kent, who was featured by John Cort last season in King Dodo, has recently entered vaudeville with a one-act operetta entitled Love Via Aeroplane. Miss Kent has been booked over the Orpheum Circuit.

Col. Dix enteed St. Mark's Hospital April 17 to have an operation performed.

The seventh stock season at Poli's Theatre, Springfield, Mass., will open May 8 with an elaborate production of Augustus Thomas' Arizona. In the company will be Rogers Barker, Corinne Cantwell, Maude Atkinson, Lovell Alice Taylor, Phillip Quin, Edith Campbell, Carl J. Brickert, John Fenton, Tom Williams, Harry T. Fisher, and Harry Andrews.

MOTION PICTURES.

(*Continued from page 33.*)

(Eclair) Herodias ... ...
(Yankee) Why the Sheriff Resigned ... ...
(Champion) General Meade's Fighting Days ... 950

April 25, 1911.

(Bison) An Indian's Ambition ... 950
(Powers) A Day with an English Bargeman ... ...
(Thanhouser) The Poet of the People ... 1000

April 26, 1911.

(Reliance) Vengeance Hath Been Had ... ...
(Nestor) His Wife. Drama ... 980
(Champion) She Wanted a Man with Brains ... 950
(Ambrosio) The Quartermaster ... 500
(Ambrosio) How Winter Decorates Nature ... 500
(Solax) The Count of No Account ... ...

April 27, 1911.

(Amer.) The Boss of Lucky Ranch ... ...
(Imp.) The Scarlet Letter. Drama ... 1000
(Itala) Little Lewis Toy ... 950
(Rex) The Realisation ... ...

April 28, 1911.

(Bison) Red Man's Gratitude ... 950
(Lux) Naughty Miss Edith ... 472
(Lux) Bill's Garden ... 419
(Solax) Across the Mexican Line ... ...
(Thanhouser) An Elevator Romance ... 1000
(Yankee) The Girl of the Coral Reefs ... ...

April 29, 1911.

(Gt. Northern) The Cossack Duke ... 894
(Itala) Foolshead Telegraph Boy ... 500
(Itala) The Bottle of Milk ... 500
(Powers) Hearts Under Oliskins ... ...
(Reliance) Locked Out ... 950

URBAN TAKES SOHO THEATRE.

Charles Urban has taken the Scala Theatre, Soho, London, which has been a failure under a variety of managements and policies, and has turned it into a home theatre for his Kinemacolor motion pictures.

DEFENDING THE PICTURES.

In Indianapolis some of the social uplifters are endeavoring to blame motion pictures with the increasing tendency of boys toward criminal lives, but John Melpolder, superintendent of the Boys' Club, and Clarence F. Gaumer, secretary of the State Federation of Labor, argued otherwise, arguing that boys were not influenced to do evil by motion pictures, even the cowboy pictures being harmless, and that the picture show is the poor man's theatre.

REMARKABLE NAVAL PICTURE.

No special film that has been made in a long time has caused the interest and public comment that has been aroused by the Vitagraph pictures of the shelling of the battleship *San Marcos*, formerly the *Texas*, of the United States Navy. It will be remembered that the navy used the old battleship as a target in lower Chesapeake Bay, March 22. The pictures were taken under the best conditions, some of them at close view of the old ship, both during the shelling and afterward. The film is released April 26.

PICTURE MEN'S CLUB.

The Moving Picture Men's Club of Buffalo, N. Y., filed articles of incorporation with the Secretary of State at Albany, N. Y., April 19, for the purpose of promoting social relations among the men engaged in the moving picture business. The incorporators are Dewitt L. Martin, Leo McGuire, Walter G. Dion, Edward W. Vanschriver, and Fred W. Lorello, all of Buffalo, N. Y.

IMPROVED GAUMONT TALKING PICTURES.

The Gaumont Company has perfected improvements in the Gaumont Chronophone (combination talking and motion picture apparatus), whereby it is possible to produce talking pictures with two or more characters, so that now sketches and short plays are available. The new process is said to work splendidly and the Gaumont Company in America will place the combination machines on the market as soon as a sufficient number of records and films have been prepared ahead.

RECORD OF DEATHS.

Larry McCale died at his home in Bay View, N. Y., April 16. Larry McCale was his stage name, his real name being Michael Levi Ryan. He engaged in the theatrical business with Ed. Daniels, under the name of McCale and Daniels. The two became famous as knockabout comedians when that form of comedy was popular. Later Daniels retired, but McCale still stuck to the stage, and was leading comedian with several burlesque companies. He was taken ill two weeks ago in Milwaukee and asked to be brought home. He was considered in no danger until a sudden stroke occurred April 16, which sapped all his remaining strength. Mr. McCale had a beautiful home at Bay View, and it was at this country place that he died. Interment took place in Holy Cross Cemetery April 19. Many floral tributes and messages of condolence were received from all parts of the country.

Dave H. Wheeler, a well known advance agent, died at Coney Island and was buried April 12 at Terre Haute. Mr. Wheeler was forty-nine years old and began his career as an agent in 1881 with The World, under Brooks and Dickson. Later he had charge of Anna Dickinson's tour in Hamlet, and at various times was associated with Dion Boucicault, Alexander Salvini and other stars. For several years past he was connected with the business staff at Luna Park, having come to Coney Island with Thompson and Dundy from the Pan-American Exposition in Buffalo.

Joseph R. Wilson died of tuberculosis on April 6 at the home of his aunt in Chatham, N. B. He had been with Gilson and Bradfield's A Bachelor's Honeymoon all this season, opening with them on Aug. 12. His health had been failing him since the death of his mother last January, but with his strong constitution he was able to work, and would not give up. On the morning of March 21 he consented to go to his aunt, but only lived about ten days after he arrived. Mr. Wilson was thirty-two years old at the time of his death and had never been married. He was with Vaughn Glaser three seasons, season before last he was with The County Chairman, and last season he had his own company, playing David Garrick.

Mrs. G. Kehrwald, mother of Theodore Kehrwald, the character actor playing in The Climax the past season, died at her home in New Orleans, La., April 15. She was a native of Germany, and was seventy-seven years old.

Lillian (Sophie) Lincoln, a vaudeville performer, sister of Mamie L. Pixley, died in Chicago, Ill., Wednesday, April 19, of pneumonia. She leaves two sons and two sisters.

DATES AHEAD

Received too late for classification.

BEN-HUR (Klaw and Erlanger, mgrs.): Ft. Wayne, Ind., 27-29, Logansport May 1-3.
BERNHARDT, MME. SARAH (W. F. Connor, mgr.): Bakersfield, Cal., 26, Fresno 27, Stockton 28, San Jose 29.
BIG CITY MINSTRELS (J. W. Vogel, mgr.): Ironwood, Mich., 26, Rhinelander, Wis., 27, Antigo 28, Marshfield 29, Merrill 30, Wausau May 1, Oconto 2, Iron Mountain, Mich., 3, Escanaba 4, Green Bay, Wis., 5, Appleton 6.
BOSTON STOCK (Leslie E. Smith, mgr.): Kingston, N. Y., 24-May 6.
BRIGHT EYES (Jos. M. Gaites, mgr.): Lewiston, Me., 26, Dover, N. H., 27, Manchester 28, 29.
BURKE, BILLIE (Charles Frohman, mgr.): Louisville, Ky., May 1-3, Lexington 4, Evansville, Ind., 5, Lafayette 6.
CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Mason City, Ia., 26, Mankato, Minn., 27, Red Wing 28, Winona 29.
DODGE, SANFORD (R. S. Ford, mgr.): Rapid City, S. Dak., 26, Deadwood 27, 28, Belle Fourche 29, Sheridan, Wyo., May 6-8.
DOLLAR PRINCESS (Charles Frohman, mgr.): London, Ont., May 1, Hamilton 2, 3, Kingston 4, Ottawa 5, 6.
LILY, THE (David Belasco, mgr.): Salt Lake City, U., May 1-3.
MAHER, PHIL, STOCK (Phil Maher, mgr.): Elmira, N. Y., April 24—indefinite.
MAJESTIC STOCK: Utica, N. Y., May 1—indefinite.
MIDNIGHT SONS (Lew Fields, mgr.): St. Joseph, Mo., 26, 27, Quincy, Ill., 28, Burlington, Ia., 29, Davenport 30, Clinton, Ill., May 1, Moline 2, Galesburg 3, Peoria 4, Danville 5, Urbana 6.
MILLER, HENRY (Henry Miller, mgr.): Chicago, Ill., May 1-13.
NEWMANN, HYPNOTIST: Grand Forks, N. Dak., 27-30, Barnesville, Minn., May 1-3, Long Prairie 4-6.
PRINCE OF HIS RACE (Oscar Graham, mgr.): Belvidere, Neb., 26.
ROSARY (Rowland and Clifford, mgrs.): Bridgeport, Conn., May 1-3, Waterbury 5, New London 6.
ST. CLAIRE, WINIFRED (Earl D. Sipe, mgr.): Danville, Ill., May 1—indefinite.
VALE, TRAVERS, STOCK: Hoboken, N. J., May 1—indefinite.
WILSON, FRANCIS (Charles Frohman, mgr.): Madison, Wis., May 1, Rockford, Ill., 2, Peoria 3, Springfield 4, Terre Haute, Ind., 5, Ft. Wayne 6.

Married

HASSAN—HUMPHREY.—Prince Ibrahim Hassan and Ola Humphrey, in London, April 15.
KUHN—EDDY.—Barthold Kuhn and Millie L. Eddy, at Coeur d'Alene, Idaho, on April 7.

Died

BLACKWELL.—William Blackwell, in Bowling Green, Ky., on April 16.
HIX.—Mabel Hix, in Spokane, Wash., on April 12.
KEHRWALD.—Mrs. G. Kehrwald, in New Orleans, La., April 15, aged 77 years.
LINCOLN.—Lillian Sophie Lincoln, in Chicago, Ill., April 19.
McCALE.—Larry McCale, in Bay View, N. Y., April 16.
WENDELL.—Jacob Wendell, Jr., in New York, April 22, aged 42 years.
WHEELER.—Dave H. Wheeler, at Coney Island, April 12, aged 49 years.
WILSON.—Joseph R. Wilson, in Chatham, N. B., April 6, aged 32 years.

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SPRING FANCIES IN CHICAGO

A Great Variety of Theatrical Entertainment—Commemorating Shakespeare's Day—Colburn's Chat of Plays and Players in the Western Metropolis.

(Special to The Mirror.)

CHICAGO, April 24.—Last week the post-Lenten theatricals in Chicago assumed a brilliant aspect. Three new plays came to presentation and one new musical comedy. The new plays were The Fox, The Remittance Man, and The Seven Sisters, and the new musical comedy was Merry Mary. In addition, we were given the first view of He Came from Milwaukee and The Girl of My Dreams came joyfully back.

The Fox, which is dubbed as a comedy-drama in three acts, is by Lee Arthur, suggested by a short story by Harold MacGrath, and is being given at the Lyric. There is a skeleton in the closet of Roger Delaney (Ralph Delmore) and it is hinted at soon after the curtain rises, though not as to its character. It pertains to the father of Roger, Peter Delaney (A. Byron Beasley), who is an unwelcome visitor to his son's family, all but Kate (Violet Heming), between whom and her grandfather a warm affection exists, and she makes his stay as pleasant as possible. As far as the understanding of the audience is concerned, this skeleton might be the fondness of the elder Delaney for the contents of a decanter, of which he partakes whenever he gets a chance; but the real skeleton is something else, which is not disclosed till far along in the play. Mr. Delmore is strong and realistic, indeed quite brutal, and his wife, Helene Lackaye, makes a typical wife of such a man, while Mr. Beasley makes quite a character of the old gentleman, in spite of his failings, and Miss Heming's Kate is like a breath of spring in her freshness and simplicity. Her lover, by Orme Caldara, was played with strength and discretion, and John Westley did a smaller part with much fire and naturalness, and James E. Wilson as the detective who did detect was well presented.

George Fawcett and his company, which has been stated to be a stock company in Buffalo, came to the Princess with The Remittance Man, a man of that appellation being an Englisman or some other man who appeared in the mines or on the ranches in Montana or any other Western State, doing nothing for a livelihood, but receiving remittances from home or somewhere else, being thus held somewhat in contempt by the cowboys, ranchmen or miners, as the case might be. The story of this play, which is by Gertrude Nelson Andrews, introduces Bob McKeever (George Fawcett), Brockhurst (Fred Tilden), the Remittance Man; Nick Hubbell (George Thompson), the Professor (Carl Anthony), Betty Bruce, Bob's ward (Elsie Esmond); Mate Hubbell, Nick's wife (Mary Lawton); Violet Smith, Bob's housekeeper (Louise Sydmeth), and two or three minor characters. It is a well-written play, rather melodramatic at time, but in the main keeping down the aggressive features of such an affair, and is played very strongly and full of good characterizations, Mr. Fawcett's Bob being frontierish and yet full of a certain tenderness, lent by a sympathetic woman's pen; and the opposite to all this is seen in Miss Esmond's Betty, sweet and winsome. Miss Lawton's Mate was a study in moods and successfully done; Mr. Tilden's Remittance Man was played with excellent taste and discretion; Mr. Thompson's Nick was played in remarkable restraint until the final melodramatic explosion, when it was "quick and devilish"; and, indeed, all the characters were done capitally, justifying more mention than our space will allow.

An interesting recent event was the benefit tendered to Jules G. Lumbard at the Illinois Theatre last Tuesday afternoon, that being his eightieth birthday. He won a national reputation during the War of the Rebellion by his wonderful singing of wartime songs, and has had an extended career on the concert platform during the past fifty years. In spite of his age the veteran was able the other afternoon to sing "The Battle Cry of Freedom" and "The Child of a King" in a way that aroused the enthusiasm of his audience. His voice is fresh and vigorous, and one would scarcely credit the fact that he was singing songs that he first sang half a century ago, and singing them with the old-time fire and precision. A feature of the benefit concert was the appearance of the singer's grand-daughter, Ella Wallace, who rendered several Gounod songs pleasingly.

Arline Boling (Mrs. Louis Kelso) has been compelled by illness to close her tour in The Honeymoon Trail and is in a Chicago hospital.

The Seven Sisters is a delicious bit of high-class comedy, as New York well knows, and to which consequently there is no need to add any commendation from here, except may be to echo "Me, Too," to the opinions about the delightful affair. It has been the attraction at Powers' Theatre during the past week, and the good old playhouse has been the scene of merry laughs and satisfied chuckles at the naturalness, and altogether pleasant characterizations of the piece, while is full of local color and national peculiarities, beautifully presented and exquisitely acted—acted with no effort and without any apparent effort at acting. It is the real thing, and is presented in a faultless way. Of course, the accustomed playgoer knows all about the breeziness and exhilaration with which Charles Cherry enacts his role, and how charmingly simple and effective Lauretta Taylor makes the part of the lovely and for a time love-lorn convent girl, and how naturally she succumbs to Cupid and her happiness at the final curtain, leaving all the impressionable ones in the audience so glad that it was one of those delightful affairs which came out right after all—in the good old-fashioned way that Daniel Frohman believes in so thoroughly. The houses have been good, and all is merry.

Well, He Came from Milwaukee, and captured Chicago from the rise of the first curtain—did Sam Bernard and his splendid company in the play of that name, which held the stage at the Garrick last week, and which seems to have been pronounced by press and public as "all right" in every particular. There is a dueling scene that makes the Bob Acres affair not so much, after all; and one merry situation after another, provoking roars of laughter, follow in sequence, to the thorough enjoyment of the audiences, which have been capacity ones after the first night or two, when people were getting their bearings.

This is Lillian Russell's final week at the Blackstone Theatre. The presentation of The First Night this evening marks the beginning of the end, as far as Chicago is concerned. Miss Russell was booked for only three weeks, and coming attractions have made it impossible to continue the engagement longer, though it could be extended profitably, as is given out at the box-office.

Manager Harry Askin gives the information that The Girl I Love will close at the La Salle Theatre May 6, when it will go to Cleveland to play a week under the auspices of the Hermit's Club, before which organization it was produced for the first time by amateurs. The new season at the La Salle will open with a new attraction Aug. 27, featuring Alexander Carr. The Girl I Love goes on tour for the ensuing season, opening at Racine Sept. 3. Trixie Friganza as a full-fledged star opens at Oshkosh Aug. 28 in The Sweetest Girl in Paris.

Carrie De Mar, starring in comedy characterizations, appears for the first time at the American Music Hall this week with a repertoire, featuring Three Days on the Ocean; Paul Dickey, who claims Chicago as his home, presents a swift college comedy, The Come Back; Roland West is seen in The Under-World; while Hibbert and Warren, Donald and Carson, Virginia Grant, Gardner and Stoddard, Lawson and Namon, and Sargent and Brennan complete the bill.

Merry Mary, which is chronicled on the playbill as a song farce, was given a hearing at the Whitney on April 15, and Harry Sheldon White is guilty of the book—that is, guilty of it in its present form. Some one else was guilty of adapting it for Willie Edouin twenty-five or thirty years ago, but then it was called Turned Up, and was a farce pure and simple.

Hart Conway presented his pupils in Arthur W. Pinero's comedy, The Times, at the Whitney Opera House on Wednesday afternoon, April 19. It was most interesting to compare this early work of the playwright with his marvelous technique of to-day. It made manifest splendid dialogue remarkable for its crispness of style, and with such material Mr. Conway's pupils presented the play wonderfully well, seemingly so unlike amateurs. Elizabeth Bradfield and Byron Niemann pictured the "elder Bompas household" splendidly, at times, however, over-wrought in tone. Florence Legler gave a nicely colored study of Beryl, the daughter, who believed in "honor." Especially in the scenes with her lover, Lord Lurgashall, played by Frank Herbert, was her performance of interest. Mr. Herbert made most evident the culture, refinement and nobility of the youthful lord, and his performance was given with a certain poise and precision—most unlike a non-professional of the entire cast. Lucille de Nevers made a stunning Miss Cayaiet. She brought forth to the last detail this "journalistic woman." Vera Walsworth showed versatility as Honoria. Ida McGuin was Mrs. Hooley to the life. Percy Shouler was the Howard Bompas and very cleverly delivered a scene of "polite intoxication"—while William Fordyce and Paul Pereaux gave two splendid studies of widely different Pinero types. Indeed, the performance reflected most creditably upon Mr. Conway.

Last Tuesday T. C. Gleason, manager of the College Theatre, varied his duties by appearing as the burglar in Editha's Burglar at a benefit performance for his stock players. There are those who consider Mr. Gleason an ideal burglar. The clever manager has also turned playwright and in collaboration with Stanley Wood, whose adaptation of Resurrection and Ivan the Terrible were produced at the Bush Temple under Gleason's management, is writing for early presentation a drama, which will be called Columbus. The play will be greatly spectacular and will contain elements appealing to the Knights of Columbus. It is in four acts, placed respectively in the Convent of La Robida, in Boabdil's throne room in the Alhambra, on the deck of the Santa Maria, and in an apartment in the residence of the kings of Aragon at Barcelona. The play will be given at the College Theatre the last of May or the first of June, and will be equipped for a road tour.

Mort H. Singer has organized his company for his new music comedy venture at the Princess Theatre. Rehearsals begin to-day. Ned Wayburn in charge. George Damerel will head the company, which will include James Bradbury and Anna Wheaton. Hough and Adams have completed the new show, The Heart Breakers, and Melville Gideon and Harold Orlob are now in search of tunes for it. Orlob gave The Flirting Princess its score. Gideon is known as the composer of the "Yankiana Rag."

Lelia Shaw as Lady Babbie and Albert Phillips as Rev. Dishart are making a decided hit in the Marlowe Theatre production of The Little Minister.

The Fascinating Widow at the Colonial Theatre will close May 13, and Madame Sherry will return on the 14th for a Summer run.

Sunday afternoon commemoration of Shakespeare's birthday was observed at the Studebaker Theatre, Fannie Bloomfield Zeisler assisted, and others who contributed to the programme were Wilton Lackaye, George Arliss, Margaret St. John (the Lady Beaconsfield of Disraeli), Frank Burbeck, the entire chorus of the Chicago Grand Opera company and others. Mr. Lackaye spoke on "Shakespeare the Player" and Mr. Arliss on "Shakespeare the Worker."

Two more costly neighborhood vaudeville houses, the Lexington and the Parkway, have just opened. There are a number of houses, not so costly, that are inclined to close.

Wilton Lackaye, at the Studebaker in The Stranger, opened Holy Week, what has proved to be a most successful engagement. The play has taken hold of the public with a strong grip. His engagement at the Studebaker will not end until the second week in May.

Next week, Joseph Medill Patterson's widely known newspaper play, The Fourth Estate, will be offered for the first time by a stock company at the College Theatre.

Next Monday night, "the parlor home of stock," the Imperial Theatre, will witness what the management calls a "mammoth production" of Romeo and Juliet, with several additions to the excellent stock company, and with Eda von Lake as Juliet and William J. Bauman as Romeo. This will be an event at the West Side Theatre.

Regarding The Rock of Ages, which opens at the National to-night, both Managers Howland and Clifford are reticent. It may be said, however, that the new play is by Edward E. Rose, and that it is modern in theme, dealing with conditions in New York, Chicago, and London.

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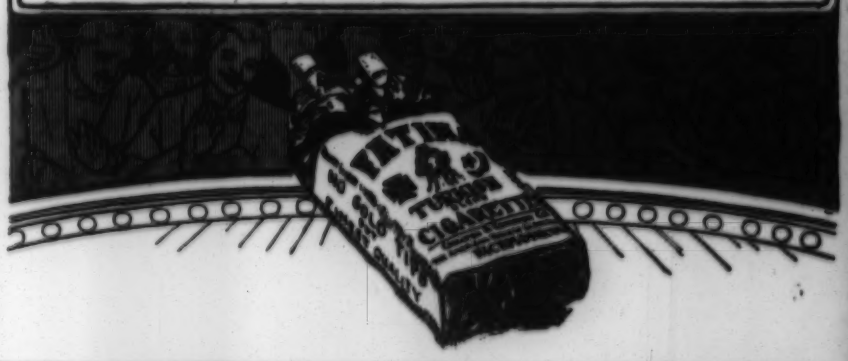

SPRINGFIELD.

A Week of Good Business—Coming Events—Plans for Poli's Summer Stock.

Easter Monday saw a resumption of activities at the Court Square, Margaret Anglin's fine performance of Green Stockings being the only attraction of Holy Week. The Pied Piper of Hamlin was given again by local amateurs 17, this time for the benefit of the Baby Feeding Association, and after this 4 o'clock matinee a Yiddish co. gave The Yiddish Sapho in the evening. William Faversham came 18 in his new comedy, The Faun, but though it was pleasantly heard from in advance the house was small. The women of St. Valerian Court of Foresters gave a very entertaining minstrel 19, showing themselves fully as capable as the local men minstrels. William T. Hodge in The Man from Home was the attraction 20-22, and the star repeated his success in larger cities. The support was excellent. The Teachers' Club, by a previous engagement of the theatre, deprived The Man from Home of his Saturday matinee, giving Quality Street for a local charity. Coming are The Old Homestead 24, Grace George in Sauce for the Goose 25, Virginia Harned in The Woman He Married 26, The Pavilet Oboristers 27, Springfield Turn Verein Exhibition 28, Brown of Harvard (local) 29.

Manager Breen, of Poli's, has his arrangements for Summer stock practically completed, the season opening May 8 with Arizona. The Cohan musical comedies will have special casts and choruses brought from New York. The leading woman is new, Lovell Alice Taylor. Rogers Barker of last season being again leading man. Corinne Cantwell, ingenue, and Maude Atkinson, character actress, are others who come back. The other new members are Edith Campbell, second; Carl J. Brickett, heavy; Philip Quinn, juvenile; John Fenton, character; Harry T. Fisher, business-manager, and Harry Andrews, stage director.

Poli's vaudeville bill week 17-22 had Sam J. Curtis and co. in a Session at School; Frank and True Rice, tumblers; Forbes and Bowman, comedians; Mrs. Gene Hughes in the entertaining comedy, Youth; Lora, who reads minds; Mason and Bart, gymnasts, and Marshall Montgomery, ventriloquist.

The Gilmore had the New Jersey Lilies (not N. J., but the Jerseys, new) 17-19, and At the Old Cross Roads 20-22. Sam Howe's Love Makers come 24-26, and Just Out of College 27-29.

EDWIN DWIGHT.

CURRENT AMUSEMENTS.

Week ending April 29.

ACADEMY OF MUSIC—Stock co. in The Rose of the Rancho—12 times.
ALHAMBRA—Vaudeville.
ASTOR*—Closed April 8.
BELASCO—The Concert—30th week—236 to 243 times.
BIJOU—The Confession—7th week—49 to 56 times.
BROADWAY—Lew Fields in The Hen-Pecks—12th week—91 to 98 times.
BRONX—Vaudeville.
CASINO—Louise Gunning in The Balkan Princess—21 times, plus 9th week—67 to 74 times.
COLONIAL—Vaudeville.
COLUMBIA—Rents-Santley Burlesquers.
COMEDY—William Collier in The Dictator—105 times, plus 3d week—13 to 20 times.
CRITERION—Thais—7th week—48 to 55 times.
DALY'S—Robert Mantell in Hamlet—4 times; Richelieu—2 times; Othello—1 time; The Merchant of Venice—2d time.
EMPIRE—William Gillette in The Private Secretary—2 times; Secret Service—1 time; Too Much Johnson—1 time.
FOLIES BERGERE—Commencing April 27—Revivers.
GAIETY—Excuse Me—11th week—81 to 88 times.
GARDEN—Mildred Holland in Camille—9 times.
GARRICK—Closed April 8.
GEORGE M. COHAN'S—Get-Rich-Quick Wallingford—173 times, plus 11th week—82 to 89 times.
GLOBE—Bayes and Norworth in Little Miss Fix-It—4th week—25 to 32 times.
GRAND OPERA HOUSE—Madame Sherry—320 times, plus 8 times.
HACKETT—Closed April 15.
HERALD SQUARE—Everywoman—9th week—67 to 74 times.
HIPPODROME—The International Cup; Ballet of Niagara—24th week; Marching Through Georgia—9th week.
HUDSON—Blanche Bates in Nobody's Widow—23d week—188 to 195 times.
HURTIG AND SEAMON—Star and Garter Show.
IRVING PLACE—Der Prozesshansl—3 times; Die Wirthshausl von Aschaz—2 times; Der Herrgottschnetzer von Oberammagau—1 time; Almenrausch and Edelweiss—1 time.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Ralph Herz in Dr. De Lamb—24 week—9 to 16 times.
LIBERTY—Christie MacDonald in The Spring Maid—10th week—139 to 146 times.
LYCEUM—Mrs. Fiske in Mrs. Rumpstead-Leigh—4th week—25 to 32 times.
LYRIC—Baby Mine—288 times, plus 8 times.
MAJESTIC—Italian Comic Opera co. in Il Saltimbanchi—3 times; The Geisha—3 times; Amor de Principe—2 times.
MANHATTAN—William Hodge in The Man from Home—176 times, plus 8 times.
MAXINE ELLIOTT'S—The Deep Purple—121 times, plus 1st week—1 to 8 times.
METROPOLIS—Cecil Spooner in Jack and the Beanstalk—9 times.
METROPOLITAN—Closed April 15.
MINER'S BOWERY—Bohemian Burlesquers.
MINER'S BRONX—Washington Society Girls.
MINER'S EIGHTH AVENUE—Pat White's Burlesquers.
MURRAY HILL—Crane Girls Burlesquers.
NEW—Closed April 8.
NEW AMSTERDAM—The Pink Lady—7th week—49 to 56 times.
OLYMPIC—Runaway Girls Burlesquers.
PLAYHOUSE—Over Night—122 times, plus 2d week—9 to 16 times.
REPUBLIC—Frances Starr in The Easiest Way—220 times, plus 24 week—17 to 24 times.
THIRTY-NINTH STREET—John Mason in As a Man Thinks—7th week—50 to 58 times.
VICTORIA—Vaudeville.
WALLACK'S—Mabel Hite in A Certain Party—1st week—1 to 8 times.
WEBER'S—Closed April 21 after one performance.
WEST END—The Gamblers—206 times, plus 8 times.
WINTER GARDEN—Spectacle and Vaudeville—5th week.

* What the Doctor Ordered not presented last week, owing to the death of Jacob Wendell, Jr.

BOSTON AMUSEMENTS

An Early Closing of the Season in Prospect—Current Attractions and Underlines—Benton's Chat of the Theatres.

(*Special to The Mirror.*)

BOSTON, April 25.—Boston's theatrical season certainly seems near its end, for there are not enough coming attractions left on the lists to make any sort of a display, and several of the houses will probably end their dramatic years with the attractions now current. Years ago the local season used to run to the seventeenth of June or occasionally till the Fourth of July, but this year it will not touch Memorial Day. The hot weather cannot be blamed for it this year or the popularity of automobiles—the two traditional bug-bears of the managers. The temperature has been far below the average all the month of April, and the roads have been so bad everywhere that nobody would think of taking out an auto. So the theatres have only themselves to take into consideration for the shortness of the season.

There is a return attraction as the change of bill at each new opening to-night, and not a novelty in town. The chief interest was at the Hollis, where Rebecca of Sunnybrook Farm opened for a fortnight with the New York cast, which is practically the same as that which gave it at the Tremont for its long run last season. Edith Taliaferro still plays Rebecca, in which she made a big hit last season, and Archie Boyd is the old stage driver, one of the most realistic types of the cast.

Another return attraction is The Arcadians, which came back to the Colonial, where it had a long run earlier in the present season. There is only one conspicuous absentee in the present engagement, Connie Ediss, whose place, except for the matter of avoirdupois, is taken by Josephine Hall, who has not had a chance to play in Boston for a number of seasons.

Of a more stirring dramatic nature is The Virginian, which opens a fortnight at popular prices at the Globe, thus presenting Owen Wister's novel turned into play to a new set of audiences. Earle Ryder plays the title-role upon the present return engagement, and the others are well suited for the production.

And here comes Il Trovatore, too, adding to the list of familiar works. The Aborn forces at the Back Bay Opera House revive this familiar work following the prominent novelty of the Spring season, Thais, which appealed to a new set of audiences, and was received with favor. The company has a double set of principals for each of the productions, and thus it is possible to go through a strenuous production and not exhaust the singers completely.

Fifth and last of the revivals was at the Grand Opera House, where Happy Hooligan appealed to that set of theatregoers who were attracted by musical comedies based on newspaper cartoons. The title-role was played once more by Rose Snow, who is best known here from the fairy queen in Jack and the Beanstalk.

The revival of The Prince of Pilsen has been well received at the Majestic, and the second week starts off in a fashion that indicates that no new attraction will be necessary until Lindsay Morrison comes with his new stock company. As the old General, Jess Dandy is just as funny as ever.

John Craig finds himself with a dilemma at the Castle Square. The End of the Bridge continues as big a drawing card as ever, with the one hundredth performance in sight. He has cancelled all his plays announced, but he had promised the Twentieth Century Club another Shakespearean production before the school year closes. To arrange this he will probably give some extra matinees of The Merchant of Venice, but will keep The End of the Bridge for all the regular performances.

The Commuters is losing its place in length of run, for although its record in number of weeks at the Park goes ahead of the one at the Castle Square, there are not so many matinees in a week and thus the total is likely to fall behind, but the interest in the suburban comedy is just as great as ever.

Richard Carle's stay at the Tremont continues with good patronage for Jumping Jupiter, and no limit is in sight for the engagement. This is the fourth week for the stay here, but as the new tour starts early in August, Mr. Carle will probably insist upon getting a rest some time.

De Wolf Hopper ends his stay at the Shubert in A Matinee Idol. The star's own features of the production have compared well with what he has given here in the past, and Louise Dresser is especially good as the leading member of his support.

Chauncey Olcott's clientele has turned out in full force to see him at the Boston in his new play, Barry of Ballymore, which is especially conspicuous for the new songs. This is the last week of the engagement, for Montgomery and Stone are to return to town for an engagement at this house.

A Romance of the Underworld, Paul Armstrong's short play, is retained for another week to head the bill at Keith's. Others in the bill were Neil O'Brien, William Hallet, Jack and Violet Kelly, Lyons and Yosco, Nellie V. Nichols, Marie and Billy Hart, Mario-Aldo Trio, and Handers and Melliss.

At the Bowdoin Square are George N. Brown, Ivy and Ivy, Ascott and Eddie Levolis Duo, Harrington and Miller, and the Nine Country School Kids.

The burlesque houses have these changes of bill: Gaiety, Singer's Serenaders; Howard Athenaeum, Girls from Dixie and a house olio; Columbia, the Tiger Lilies, and Waldman's Casino, the Trocadero Burlesquers.

At the Orpheum William Morrow in Happy Millions heads the bill.

There was a strike in the Aborn company at the Back Bay Opera House. The chorus singers felt that they had a grievance about the scale of pay for Holy Week, but they did not say or do a thing until the audience was gathering for the Patriot's Day matinee of Thais. Then pickets were posted, and the demands were made. For a time it looked serious, but then a settlement was reached, and the performance was given, as the chorus does not enter until late in Thais, there was not much trouble or delay with the matinee, and everything has proceeded harmoniously since that time.

Harry Fulton, who has been ill in the West since he was here with Montgomery and Stone, has been receiving greetings from friends upon his recovery and return in advance of these stars.

Mayor Fitzgerald discovered just before the opening of the missionary pageant, The World of Boston, that there were theatre effects in the show. Whereupon there was great indignation to think that the management of the building had not told him anything about them, although they had been announced in the papers for six months, as the pageant had been doing the most wholesale working of the press that Boston has known in years. However, to punish the establishment, the Mayor suspends the license for the week after the show is all through, when there is no booking, and lets the pageant go on uninterrupted. That was the easiest way to settle a perplexing problem.

The State police did not do anything to prevent the production of The Jewess by Hebrew children in Ford Hall last week. The old piece which the Museum played years ago had been translated into pure Hebrew, and the parts were played by clever children, some of whom were 10 years old and looked like dwarfs.

The recent production of Hippolytus, by Margaret Anglin, at the Tremont, gave the Julia Ward Howe Portrait Fund a total of $4468.90. It was a lucky thing for the fund that Miss Anglin gave the benefit, as the entire amount now raised is only $1,321.70, so that the actress is responsible for more than a third of the receipts.

Louis Bohner, for many years the stage doorkeeper at the Boston Museum in its stock company days, celebrated his seventy-sixth birthday last week at his home in Worcester Street and a number of his old time friends called. He was a veteran of the Civil War and was wounded and taken prisoner.

The White Rats Actors' Union has decided to establish a home here in the Fall, and a house like that of the Elks will be opened in the theatre district. The Elks, by the way, have had bad luck, and their house was visited by a serious fire that did much damage last week.

Alice Nielsen sailed from Portland to-day for her Summer vacation in Europe. She was accompanied by Jeska Swartz and Clandestini, the conductor, who came over here for Ysobel, which was never given.

The Tech Show was given last week for two matinees at the Shubert. It was a musical comedy called Frenzied Friend, and it was declared to be one of the best in recent years.

JAY BENTON.

PHILADELPHIA.

Margaret Mayo's New Play—Attractions of the Week—Notes of Amusements.

PHILADELPHIA, April 26.—Local theatres were resplendent in all their Easter finery last week, anxious to amuse their patrons after the respite afforded by the usual Lenten observances. Although the theatrical season is said to be waning, the Philadelphia theatres are still crowded, and the number of meritorious plays booked for the local playhouses for weeks yet to come indicate that the managers hope to gather in the shekels for some time.

Henry Miller starred in The Havoc at the South Broad last week. This play is a mentally stimulating invasion of the rarely cultivated field of Sardonic cynicism, reinforced by an occasional assertion of what are described as old-fashioned ethical principles. The acting in this drama of three principals is uniformly of high quality, and Mr. Miller is finely forcible in his telling role. The incompetent weakling philosopher is realistically portrayed by Francis Byrne, and Laura Hope Crews ably fills the requirements as the twice-wedded heroine.

Fritzi Scheff's daintiness, combined with the music of Victor Herbert, helped to win for Mlle. Rosita, at the Lyric, an instant and unmistakable approval. The piece is conventional enough, having its origin in another of the everlasting flower shops of Paris. What lifts the comedy out of the commonplace and makes it a delight, besides the contributions of an excellent cast, is the wealth of Herbert music.

Prior to his departure to Europe, Robert Hilliard is again visiting Philadelphia, playing for two weeks, this being the final one, A Fool There Was at the Forrest. It is dramas of this type which are responsible for the feeling in some cultured circles that the theatre is detriorating. Certainly such plays are not elevating. Mr. Hilliard's exhibition of crazed passions, of drink-sodden delirium, of pitiful remorse are unquestionably effective, and Virginia Pearson is well placed in the role of the insidious Vampire.

The local press severely criticised Margaret Mayo's new play, Behind the Scenes, which had its initial performance last week at the Walnut. This is Miss Mayo's fourth play, three of which had their premieres in this city. The drama deals with the temptations of the stage. The cast is small but well trained. Edna Baker, the young heroine, has the leading role, and with more experience should develop into a star. Bennett Musson as her husband was so natural in his acting and his enthusiasm and the boyish conceit in his own ability seemed so real that it was hard to realize all his lines had been patiently studied and were not extemporaneous. William L. Abingdon frowned, bullied and cajoled as the manager in a way which has earned for him the record of being the villain in more plays than almost any other actor. Others in the cast rendered efficient work.

In the first act Edna Baker as Dolly is given a chance to star in a new musical show, but her husband, who has just won a suit for a ranch out West from the Government, tires of being known as "Dolly's husband," and insists that she gives up her stage career and go out to his ranch. In the second act life on the ranch is pictured with Dolly wasting away from loneliness, and her rancher-husband too busy to realise the emptiness of her life until it is too late, and she has decided to return to Broadway and her theatrical career. A pretty bit of comedy, a trifle too long, with a phonograph playing the leading part is introduced into this act. A star's dressing room is pictured in the next scene with the manager making improper proposals to Dolly, who has just made a hit with a new song.

In the final act the ranch scene is staged with the lonely husband listening to his wife's voice in the phonograph, which is interrupted by the return of the wife, and with a reconciliation the curtain falls.

It is the third act which so offended the critics. They strenuously objected to the way in which Miss Mayo has made her villain approach the star, his suggestive speeches being so bold that his meaning was understood by all. New York audiences may be willing to stand for dramas of this type, because they are supposed to depict real life, but if the play is to be a success, the pruning knife will have to be used. Unfortunately the name of the play emphasises the nauseating scene, it being the only time that the stage is depicted. As the actress repulses the advances of her manager, the play cannot be said to indicate that theatrical people have loose morals, but it does seem to bring out the snares and pitfalls which beset the successful actress.

To Miss Mayo's credit be it said that, despite its name and all it implies, Behind the Scenes is not "stagey." It contains an entertaining solution of a domestic problem worked out by a competent cast.

The atmosphere of present-day newspaper existence is admirably sustained through The Fourth Estate, which is now in its second week at the Chestnut Street Theatre. The Orpheum Players were supported by a number of importations, including Robert E. Homans, Charles Stuart, Howell Hansell, Marion Barney, Wilmer Walter, and Edwin Middleton.

A Broken Idol, a story of 'Frisco's Chinatown, pleased a large audience at the Grand, while The Parish Priest attracted the crowds at the National. The bill at Keith's consisted almost entirely of topliners, and the vaudeville at the William Penn was also high class.

The Mask and Wig, an amateur association of students of the University of Pennsylvania, scored a big success in their annual production, entitled The Innocents, which played throughout last week at the Chestnut Street Opera House. Alias Jimmy Valentine, with H. B. Warner in the titular role, is in its sixth week at the Adelphi, and should stay there indefinitely. Frank Kingdon, who takes the part of the Lieutenant-Governor, is well known in Philadelphia, being a member of the class of '86 of the University of Pennsylvania. The Fortune Hunter is in its final week at the Garrick, and Philadelphia allows this wholesome, enjoyable play to leave the city reluctantly in spite of its long stay here.

The weather was against Miller Brothers and Edward Arlington's 101 Ranch, which was here last week, being cold, with two days of rain, but the young folks enjoy entertainments of this character, and the tents were crowded for each performance. Buffalo Bill came here for a week on Monday.

Paid in Full, which opened at the Grand this week, has Agnes Herndon as Mrs. Harris. This actress is well known in the Quaker City, having taken part in many popular dramas here in the past, including La Belle Marie, Woman in Black, and Married Not Mated.

The Aborn Opera company was the only new attraction at the downtown theatres, and was seen at the Chestnut Street Opera House in the English version of Madame Butterfly.

With a chorus of 200, a ballet of 32 and a orchestra of 60, the Philadelphia Operatic Society will close its season on April 27 with the production at the Academy of Music, under the direction of John Curtis, of William V. Wallace's opera, Maritana.

J. SOLIS-COHEN, JR.

WASHINGTON.

A Brilliant Stock Season Promised—Plays of the Week—Gossip.

WASHINGTON, April 25.—The opening week of the Columbia Players' stock season at the Columbia Theatre was tremendously successful. Crowded houses have been in attendance steadily. Managers Frank B. Metzerott and Frederick G. Berger fully deserve this enthusiastic recognition of their efforts. The opening play, Sweet Kitty Bellairs, was a pretentious and costly offering for a stock performance. Henry Mortimer proves an excellent leading man, and Frances Neilson, the new leading lady, is decidedly an actress of excellent attainments. Louise Arnold is an accomplished artiste, and Jessie Glendinning a charming ingenue. George W. Barbier, Stanley James, Louise Morrell and Frederick Forrester are a quartette of reliable actors. An ovation was extended on the opening night to Emelie Melville and Everett Butterfield, favorites of last season. This week's offering of Arizona is another feather in the cap of Stage Director Edwin H. Curtis. The performance Monday night was given for the benefit of Almas Temple, Mystic Shrine. The stock was admirably cast, as follows: Henry Canby, George W. Barbier; Colonel Bonham, Louis Morrell; Sam Wong, Arthur Ritchie; Mrs. Canby, Emelie Melville; Estrella Bonham, Louise Arnold; Lena Kellar, Jessie Glendinning; Lieutenant Denton, Henry Mortimer; Bonita, Frances Neilson; Miss MacCullagh, Carrie Thatcher; Dr. Fenlon, J. C. Kline; Captain Hodgman, Frederick Forrester; Tony Montano, Everett Butterfield; Lieutenant Halleck, Theodore Hardy; Sergeant Kellar, Stanley James; Lieutenant Young, Thomas Jones; Major Cochran, Joseph H. Hasleton. Next week, Such a Little Queen.

The closing week of the season of the National Theatre presents Mlle. Trentini in Naughty Marietta. Orville Harrold, Marie Duchesne, James S. Murray, Edward Martindell, William Frederick, Raymond Bloomer, Harry Cooper and Kate Elinore assist in a notably prodicent singing and comedy support. Next week, commencement of the Summer season of the Aborn Grand Opera company for a stay of six weeks. Aida is the opening bill, with Madame Butterfly, Lohengrin, Thais, La Boheme, Lucia Di Lammermoor, and Tales of Hoffman to follow for weekly presentation.

The New Theatre company, under the personal direction of Winthrop Ames, presents The Piper, following its New York success, to a large and distinguished gathering at the Belasco Theatre. Edith Wynne Mathison plays the title-role. Next week, the Mask and Wig Club of the University of Pennsylvania Monday night. Commencing Tuesday and for the remainder of the week, Mary Mannering appears in A Man's World.

At the Academy of Music the melodrama, The James Boys in Missouri, is this week's attraction. Next week, Beverly.

President Taft was a conspicuous attendant at the playhouses during the past week, always accompanied by Mrs. Taft and guests of the Executive Mansion. The party was at the National Theatre Monday night, witnessing The Woman, the new and successful Belasco-de Mille play of political life, the French opera at the Belasco upon two occasions, and the performance of Sweet Kitty Bellairs at the Columbia Theatre Saturday night, being particularly impressed with the excellent stock presentation.

Joseph King's production of East Lynne, with Gertrude Arden in the dual role of Lady Isabel and Madame Vine, playing at the Academy of Music last week, had distinguished visitors Thursday night in the President's daughter, Helen Taft, accompanied by a party of eleven of her college classmates here on a vacation visit during the Easter holiday.

L. Lawrence Walker, for a number of seasons manager for Charles B. Hanford in his Shakespearean tours, has been engaged as manager of the Victor Herbert Orchestra for their Southern and Western trip. Mr. Walker joined the company at Macon, Ga., April 24.

Henry F. Smith, musical director of Chase's, and Carl H. Smith, leader of the orchestra at the Columbia Theatre, are sons of one of the defenders of Fort Sumter, the scene of the opening hostilities in the War of the Rebellion. The medal presented to their father by the Chamber of Commerce of New York has been lent to the Smithsonian Institution and has been placed in Major Anderson's case of Civil War relics.

Chase's attractive bill for the current week presents Toots-Paka Hawaiians in their melodious and picturesque native songs, dances and music; Bert Levy, the cartoonist; James Conlin, Lillian Steel and Eddie Carr in the playlet, Just from College; Frank Milton and the De Long Sisters in Twenty Minutes' Layover at Alfalfa Junction; Lane and O'Donnell, grotesque acrobats; Alexander and Scott, a pleasing act in black face, and Consul, the educated monkey.

The Choral Society of Washington, under the direction of Heinrich Hammer, will render Elijah, Mendelssohn's brilliant oratorio, at the First Congregational Church May 2. The role of Elijah will be sung by Frederic Martin, of New York. The other leading roles will be sustained by Mrs. Helen Donohoe De Yo, soprano; Mrs. Flora Bernheimer Brylawski, alto, and William Wall Whiddit, tenor, with a second quartette composed of Mrs. Albert Johnson, soprano; Mary L. Kimball, alto; James G. Traylor, tenor, and Joseph B. Wilson, basso.

The Minuet, a feature of the third act of Sweet Kitty Bellairs, and danced so charmingly, was the conception of Mrs. Charles B. Hanford, who directed the rehearsals.

May Yohe is this week's headliner of the Casino Theatre's attractive vaudeville bill. Others that appear are Jane Cooper and company in the rural sketch, Malinda; Laura Ordway, English comedienne; Elska and Saunders, magicians and musicians; Miller Sisters, singers and dancers; Lee and Allen, comedians, and Musical Lowe.

The Connor-Rowe Stock company at the Majestic are meeting with approval at cheap prices. Master and Man was last week's bill, and gives an interesting presentation. Sapho is the bill for the present week, with Uncle Tom's Cabin to follow.

The Belasco Theatre season, following Miss Mannering's engagement, has two weeks to run, presenting William Hodge in The Man from Home, and Fritzi Scheff in her new comic opera, Mlle. Rosita, following, which the week of May 22 inaugurates the Summer season of a stock company organized by Lionel Belmore.

Preston Gibson, the playwright, is a defendant in a suit filed in the District of Columbia Supreme Court by Grace Filkins, who seeks to recover $1,200 alleged to be due her under a theatrical contract at $300 a week for a four-weeks' engagement for the leading role in Preston Gibson's production of Drifting.

At the Gayety Theatre this week the Great Rehman Show is the attraction, followed next week by the Gay Masqueraders.

The Lyceum Theatre attraction is The Florida Strollers, a colored organization, with The Bachelor's Club to follow.

The Howard Theatre offering is The Star of Zanzibar Musical company for the week.

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THE STOCK COMPANIES.

Earl Hawk and Mrs. Hawk (Mollie Bennett) closed with the Edward Doyle Stock company April 27, after a season of thirty-six weeks. They open their Summer company, the Brooks-Hawk Stock company, May 22.

The MacLean Stock company closed a very successful season of eight weeks at the Majestic Theatre, Indianapolis, on April 15.

Miss Wheatley will sail for Europe after a week or ten days in New York.

Phil Quinn, a well liked member of the Spooner Stock company, will close his engagement with that organization April 22, in order to take a position as leading man for the Summer with a stock company at Springfield, Mass.

Harry A. Henshaw, who closed a successful season with the Soul Kiss company, playing the juvenile lead of Ketchum Short, has been engaged by Nathan Appell to play the light comedy parts in stock this Summer at Harrisburg, Pa., opening May 1. Mr. Henshaw has also signed for next season with The Soul Kiss. Mrs. Henshaw (Rose Decker) will be with him.

Caryl P. Gillin has joined the Forbes Stock company at Stamford, Conn.

A stock season will be inaugurated at His Majesty's Theatre, Montreal, on May 1. The opening attraction will be Confusion, to be followed by Miss Hobbs, Are You a Mason? The Governor, Charley's Aunt, Girls, The Man on the Box, and The Blue Mouse. In the company will be Byron Douglas, Rosalind Coghlan, Margaret Kenmare, Mary Murrillo, Adelaide Matthews, Terese Atherton, Dorothy Ferrick, Harry L. Fraser, Rowland Rushton, Gerald Pring, Harry Barfoot, Berisford Lovett, Edmond D'Arcy, W. H. Briggs, and Felix Raymond.

The Albe Stock company will open for a Summer season at Keith's Theatre, Providence, R. I., on May 1. Albert Lando will be stage director, M. H. Harriman, character man; Fred Le Duke, assistant stage director, and Harry Arnold. The opening bill will be Channing Pollock's Such a Little Queen.

A second stock company has been announced for Providence. This company will open at the Empire Theatre and will include Thaddeus Gray, Pearl Gray, Gertrude Maitland, Jefferson Hall, and Fred Sutton.

St. Paul, Minn., is to have three Summer stock companies. Charles P. Salisbury and George E. Morrison will take over the new Shubert Theatre. Ten performances a week will be given.

Tim Scanlan has opened his permanent stock company at the Colonial Theatre, St. Paul, April 16. In the company are Clara Williams, Franklyn Hall, Lola Lee, Adelaide Hastings, and Charles Wheelock. The opening bill was Sweet Clover.

James Neill will inaugurate his stock season in St. Paul, April 30, with The New York Idea, Mrs. Fiske's great success. In the company will be Robert Drouet, Ida Conquest, John B. Maher, Robert Morris, Emmet Shackelford, Frederick Wallace, Lawrence Knapp, William David, Alfred Cooper, Frances Alder, Alice Lindahl, Ina Goldsmith, and Lelia Thompson.

The Travers-Vale Stock company will open in Hoboken, N. J., May 1. Kenneth Davenport, who has recently closed with The Girl from Rector's, will play juveniles. Louise Vale will be leading woman.

George Alison, leading man of the Crescent Theatre Stock company, Brooklyn, will close with that company, May 13. Mr. Alison is now considering offers for the Summer.

AMUSEMENTS THE COUNTRY OVER

ALABAMA.

MONTGOMERY.—GRAND (H. C. Fourton): The Three Twins 13 delighted large audience. Princess Bonnie 19. Flowerland 21. Flirting Princess 24. Victor Herbert's Orchestra 27.——ITEMS: H. C. Fourton has been appointed general director of the Wells' Southern Circuit, and will be located in Birmingham during the Summer, where he will also be general manager at the Schiller Players.—Charles W. Hitchie, manager Mabel Paige Stock co., has leased the Majestic for the Summer—an engagement to run twenty weeks.

BIRMINGHAM.—BIJOU: The Schiller Players opened Summer season in Girls 18; well received by capacity house. Nora Shelby was a captivating "Girl"; Richard Thornton, borrowed from the Atlanta co. until the arrival of Clifford Bruce, proved a capable hero, and much praise is due Mr. Todd in the role of Jack Rance.——ITEM: Manager E. A. Schiller was on hand at the opening and expressed pleasure in the performance and confidence in future good business.

MOBILE.—LYRIC (Gaston Neubrik): The Mordant-Atwell Players, with Edward Mordant and Grace Atwell, in Merely Mary Ann 17-22; very capable co.; to good business. Same co. in Divorcons 24.

SELMA.—ACADEMY (William Wilby): Three Twins 14 to capacity; excellent performance; fine co.——ITEM: Closes the season.

ARIZONA.

TUCSON.—OPERA HOUSE (M. Drachman): Sarah Bernhardt 17. May Robson 18. Frank Gotch 19.

CALIFORNIA.

SAN FRANCISCO.

The Follies of 1910 Arrived in Style—Max Figman Carried Off the Honors.

Ruth St. Denis is now in her second and last week, 3-8, at the Columbia with a large co. The business was not as big as expected. Next will be seen The Follies of 1910, the co. to produce which arrived in a special train. The train is said to be the largest of its kind ever brought into use for the transportation of a theatrical organization. E. Ziegfeld, the producer and owner of The Follies, accompanied the players, and comes for the first time since he brought out Anna Held and her production.

The Alcazar offered The Marriage of Kitty 10 to a big house. The comedy was well staged and excellently acted. Mr. Figman, of course, carrying off the honors. This is his last week. He will be replaced by Isetta Jewell, and Thurston Hall, who will be the stars for the Alcazar management, opening in Wildfire.

The Savoy turned away plenty of money during the engagement of Marie Dressler, especially during the second week. This week Dockstader's Minstrels. Olga Nethersole returns with a play entitled, The Redemption of Evelyn Vaudray, 17-22.

The Princess opened 9 as a vaudeville house, playing Pantages's vaudeville, with genial Sam Leveriek still the manager.

The Orpheum, Wigwam and American, and Empress are doing well. A. T. BARNETT.

LOS ANGELES.

Ida Adair Has Made New Friends Here—Florence Reed's Cordial Reception.

At the Majestic 10-15 The Climax held the boards to fair attendance for the week. Miss O'Brien fills a very difficult role in a very satisfactory manner. Roy Merrill is decidedly temperamental in the character of the son of the Singing Master. On the whole, the piece is very capably handled. Blanche Ring will play a limited engagement in The Yankee Girl 16-22.

The second week of Wildfire at the Burbank, commencing 9, has packed the house every night during the week. Ida Adair, who fills the principal role, has won many friends through her spirited interpretation of the famous Lillian Russell role. Much interest is being taken in the coming production of Arsene Lupin, which will be staged by Mr. Morosco 16-22. It is said that as a scenic production it will be exceptionally elaborate, and with the capable co. now handling the stock productions at this popular house, it should make a very attractive week's bill.

The Belasco Theatre is staging Mrs. Dane's Defense 9-15, and the general opinion praises the production as one of the best on this stage for some months past. Florence Reed, who has reappeared with this co., opening in this play, has made a decided hit in the leading role. On the opening night Miss Reed was buried in flowers, and the applause lasted for several minutes, after which reception she made a most delightful little speech. Mr. Stone deservedly shared her honors. Among the many members of the co., Ida Lewis was invincible as Mrs. Bulsom-Potter, and James Applebee vividly portrayed the role of Cannon Bonsey. Mr. Vivian also gave a very sincere and successful interpretation of the character of Lionel. Again was Miss Farrington delightfully staged as Lady Rastney, and sharing with her was Helene Sullivan in her girlish and charming characterization of the sorrowful Janet. Cousin Kate 16-22.

One of the best bills given at the Orpheum since the Road Show is on during the present week. It looks very much as though charity would benefit on the opening night of the new Orpheum, through the kindness and courtesy of the management permitting the seats to be auctioned and all above the house prices going to charity.

The advanced sale of seats for Sarah Bernhardt, who is to play at Mason's 19-22, has been most phenomenal, amounting to $14,000 the first three days of the sale.

It might be interesting to know that the Ferris Hartman co. in Walter De Leon's fanciful little musical comedy, The Campus, is now playing its sixteenth week at the Grand. This is by far the longest stock production ever played on the Pacific Coast.

Robert Brelton, the former scenic artist at the Belasco, has severed his connection with that theatre, and will fill the same position with the Burbank. DON W. CARLTON.

OAKLAND. — MACDONOUGH (H. H. Campbell): Frederick Warde and co. in repertoire 10-15; excellent production, to only moderate attendance. Ruth St. Denis 18, 19.——LIBERTY (H. W. Bishop): Richard Hotaling, supported by Bishop's Players, presented The House Next Door 10-16; great performance; work of Mr. Hotaling absolutely flawless. Henry Shumer and George Webster deserve special mention; capacity houses. Mr. Hopkinson 17-23.——ITEMS: William C. Kolb still headliner at the Orpheum, and again made great hit.—Manager Bishop, of the Liberty, announces a special five weeks' engagement of Isetta Jewell June 5.—Isabelle Fletcher will follow in leading feminine parts July 10.—Arrangements have been completed for the appearance at the Greek Theatre, Berkeley, of E. H. Sothern and Julia Marlowe May 29; the attraction will be Shakespeare's Macbeth, and an extra large and well-balanced supporting co. has already been secured for this production.—Henry Hall, the new leading man of the Liberty Stock co., made his initial appearance 10 in The House Next Door, and created a most favorable impression.—The comic opera season at Idora Park will commence 17, under the management of B. L. York, in Raymond Hitchcock's great success, The Yankee Consul.

RIVERSIDE.—LORING (Robert T. Sodestrom): Man on the Box 11; good performance; fair house. Ruth St. Denis 21. Blanche Ring in The Yankee Girl 26.——ITEM: F. O. Adler, of the Auditorium, has contracted for a $4,500 airdome; expected to be one of the finest on the Coast.

COLORADO.

COLORADO SPRINGS.—GRAND (S. N. Nye): The Bachelor's Honeymoon 131 to fair business; co. good. Madame Sherry 15, to S. R. O.; co. good altogether, William H. Turner in Father and the Boys 17, to good business; Mr. Turner very pleasing and was ably supported; performance pleased throughout.

ASPEN.—WHEELER OPERA HOUSE (Sheehan and Yates): Pictures drew good houses 10-15. Bachelor's Honeymoon 20.

CONNECTICUT.

HARTFORD.—PARSONS (H. C. Parsons): A delightful dramatic performance was given 14, 15, Green Stockings, by Margaret Anglin, and excellent support to large and appreciative audiences. The well advertised Madame Sherry packed the theatre for four presentations 17-19. Mary Flynn featured in the principal role, made a most favorable impression in graceful stage presence and good voice. Rebecca of Sunnybrook Farm will close the week, and advance sales indicate capacity business. Virginia Harned 24, 25. Old Homestead 26.——POLI'S: Usual excellent bill with A Night at the Circus Summertime; Lydia Berry and Delro as topliners to S. R. O. week of 17.——HARTFORD: Did big business all the week, three times daily, the principal feature being the Four Masons in a most laughable absurdity. A Country School 17-22.——SCENIC: Under new management, "made good" both in attendance and bill of high-grade vaudeville.——ITEMS: Robert Hunter, who has had charge of the engagement bureau of Colonel Savage the past season, is in the city, arranging for the Spring and Summer stock engagement of the ever popular Hunter-Bradford Players. Among the favorites of past seasons he has secured Marion Lorne, Eugene O'Brien, John Findlay, and Walter Handyside, who are assured a hearty welcome.—The strike of the stage hands at Poli's still continues unadjusted, and the performances are given with no apparent handicap save the union hands and orchestra that went out with them in sympathy over a month ago.——ITEMS: Mr. and Mrs. Eugene Weiner, both former principals in the Fritzi Scheff co., are visiting the parents of Mrs. Weiner, Mr. and Mrs. W. H. Kellogg, of Fern Street. They are now permanently located in Seattle, Wash. A few years ago he successfully conducted the Summer Stock at Waterbury, Conn.—Winchell Smith, the well-known playwright, is at his home in this city, and until Fall he will locate with his family at Farmington, where he wrote his great success, The Fortune Hunter. A. DUMONT.

NEW HAVEN.—HYPERION (E. D. Eldridge): Margaret Anglin in Green Stockings 11; fine co.; good business. Madame X 14, 15; splendid; audiences attested their appreciation in an enthusiastic manner. Douglas Fairbanks in A Gentleman of Leisure 18; first time on any stage; well received by large audience. Margaret Illington in Mrs. Maxwell's Mistake 21, 22 before small but very enthusiastic audience.——OPERA HOUSE (M. T. Yack): Salomy Jane 13 will be the first offering of the New Haven Stock co. Blue Mouse 24-29. E. J. TODD.

STAMFORD.—ALHAMBRA (Frank Hogan): The Forbes Stock co. 17-22, presented The White Sister to fair business. Jessaline Rodgers, the new leading woman, gave an excellent portrayal of a difficult role. Gus Forbes's Giovanni showed high-class work. Mae Desmond as the Countess displayed Broadway ability in every scene. Newcomers in the cast are Adelade Burd, Frederick Van Rensselaer, Thomas Swem, and Caryl Gillian. The Squaw Man 24-29.——ITEMS: Justina Wayne, John Ravold, Laurence Barbour, Harry Horne, and Nick Stark all closed 8.—They take with them the hearty well wishes of the many friends they made during their season here.—John Ravold, the popular house manager, upon his departure was made the recipient of a handsome fountain pen, a gift from the theatre attaches.—Frank Hogan, the new manager, takes hold with a bright outlook for the coming season.

NEW LONDON.—LYCEUM (Walter T. Murphy): Virginia Harned in The Woman He Married 17 to fair business. William Faversham and an excellent co. in The Faun 19 to good house. Madame Sherry 20 to capacity. The Parish Priest 26. Mildred and Boucilaire 28.——ITEMS: David B. Young spent Holy Week here with his family.—David Bispham witnessed the performance of The Woman He Married 17.—Manager Murphy has arranged with Delamater and Norris to open a stock co. at the Lyceum May 1 for Summer season.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch): The Mikado (local) 18 drew well. Virginia Harned in The Woman He Married 19 to fair business; the performance was well received; star has support of very competent cast. Mary Mannering in A Man's World 21. Leslie Carter 26. The Old Homestead May 3. The Parish Priest 6.——KEENEY'S (F. S. McMahon): Vaudeville and pictures 10-22 to good returns.

MIDDLETOWN. — MIDDLESEX (Henry Engel): Douglas Fairbanks, with capable support, noticeable among them were Wilton Taylor, Elmer Booth, and Ruth Shepley, were enthusiastically received by a good-sized audience 19, when they presented for the second time the new play by John Stapleton and P. G. Wodehouse, entitled A Gentleman of Leisure. Old Homestead 28.

MERIDEN.—POLI'S (Thomas Kirby): Virginia Harned 18 to fair business. Nordics 19 to large business. Mary Mannering in a Man's World 20 to a large and well-pleased audience. Madame Sherry 21 to S. R. O. at both performances. The Parish Priest 27. Mrs. Leslie Carter 28.

WATERBURY.—POLI'S (Harry Parsons): Margaret Anglin and co. in Green Stockings 13 pleased a large audience. The London Follies 14, 15 cancelled. Rebecca of Sunnybrook Farm 16, 19 attracted large and well-pleased audiences. Human Hearts 22. Leslie Carter in Two Women 25. Grace George 28.

WILLIMANTIC. — LOOMER OPERA HOUSE (John H. Gray): Woman's Club (local), benefit St. Joseph's Hospital 19; well attended. The Parish Priest (amateurs A. O. H.) 28. The Village Parson May 2. Dora Thorne 10.

WINSTED.—OPERA HOUSE (Harry Gale): Douglas Fairbanks in A Gentleman of Leisure 20; gave good performance, to a fair-sized audience.

DANBURY.—TAYLOR'S OPERA HOUSE (P. J. Martin): The Yiddish Sapho 19; small house. The Parish Priest 25.

FLORIDA.

JACKSONVILLE.—DUVAL (J. B. Delcher): Fred Niblo in The Fortune Hunter 11, 12; excellent co., to capacity. Wolfe Stock co. in The Sign of the Four 13-15 pleased good business. Same co. in Gay Mr. Tompkins 16-21. The Three Twins 22, 23. The Flirting Princess 29, 30.——BIJOU (J. C. Gray): Dark.——ORPHEUM (J. C. Leach, Jr.): Zeb Zarrow co., Musical La Moines, Hollebeaux and Jackson, Terre and Hyams, and Decey and Chase 9-15; good bill, to capacity. Valoise Brothers, Glendower and Mannion, the Phaze, Maurice Burkhart, Connie Craven, and L. M. Granat 16-22.——MAJESTIC (A. B. Hoyt): Mills and Moulton Anderson and Burt, Prosser and Reed, and the Carr Trio 9-15; pleased good business. McDaragh and Sherwood, Iva Donetta, A. S. Diehl, Alice Mortlock, and the Stillmans 16-22.——ITEMS: Wolfe Stock co. will fill all open time at the Duval.—Walter Richardson, of this co., is an old favorite here.—Jane Morgan, the talented leading woman, is gaining friends at each performance.—Manager Gray is enlarging the stage and redecorating the Bijou, and will open this house again as soon as improvements are completed.

GEORGIA.

MACON.—GRAND (D. G. Phillips): Beverly 14, 15, with matinee, pleased fair business. Three Twins 21. A Chocolate Soldier 27.

IDAHO.

BOISE CITY.—PINNEY (Walter Mendenhall): Dr. Joly's co. of Hypnotic Cyclones 10 failed to appear. Johnson-Willard co. 20-23. The Spendthrift May 15. Paul Gilmore 29.——TURNER: Iles Stock co.; good bills and business.——ORPHEUM: Good productions and big houses.——BIJOU: All O. K.——LYRIC: Usual good houses.——ISIS: S. R. O.——IDEAL: Forced to quit by operators' strike.——NEW BOZ: Good pictures: S. R. O. houses.——ITEM: The big airship is here this week.

ILLINOIS.

PEORIA.—MAIN STREET (E. C. Barroughs): Harvey Stock co. presented The Parish Priest 16-22. Father Whalen as portrayed by Richardson Cotton was exceptionally good, as was also the character of Dr. Welsh played by Maurice Waldron. Jane Hampton gave a good impersonation of Nellie Dinkin, and Lucy Neill as Agnes Cassidy pleased. Mr. Tucker as Michael Sullivan, James K. Dupseith as James Welsh, Harvey D. Orr as Dr. Cassidy, and Mr. Mausberger as Frank Daugher had appropriate roles. Dottie Ray Green as Miss Corrigan had a good comedy part. Three vaudeville acts, consisting of Twin City Quartette, Eddie Rowley, and Erminie Earle, made fine performance; huge business.——MAJESTIC (Henry Sandmeyer, Jr.): Ian Robertson in The Passing of the Third Floor Back 14, 15; business good. Bavarian co. 16 pleased Sunday night house. Ben-Hur 17-19 drawing huge; good as ever. The Arcadians 20. The Lyman Twins in The Prize Winners 23-25. Marie Cahill in Judy Forgot 26.——ITEM: The Orpheum, Peoria's new vaudeville house, will open 24. Opening bill: Maelyn Arbuckle and co., Five Nosses, Melvin Trio, Madame Marcella's Birds, the Abbergs, Samson and Douglas, Hufford and Chain.

OAK PARK.—WARRINGTON (George M. Gatts): Grace Hayward Associate Players in stock 17-22 in The Squaw Man; superb; capacity. Graustark 24-29. Grace Hayward's Nat-u-rich showed her ability in character equal to her lead. Charles W. Dingle as Jim Carston caught the Western atmosphere. Lauretta Allen, Mary Hill, and Dorothy Redding were artistic in their delineation of Lady Elizabeth, Diana and Lady Mabel Wyngate. Law Welch as Sir John Applegate pleased. The Captain Henry of Chester Wallace gave ample scope, which he fully appropriated. The Tabbywans of Eugene McGillan was of exceptional strength. Harry Scott captivated the large audience by his realistic presentation of Big Bill. Robert Jones as Bud Hardy marked this member of the co. as a "comer."

QUINCY.—EMPIRE (W. L. Bushy, res. mgr.): Breckenridge Stock co. 16 in Nebraska and For Humanity's Sake; pleased good business. Elks production of Cariess Cupid 17, 18; one of the best amateur performances ever presented here; crowded houses. Breckenridge Stock co. 19-22. Al. H. Wilson 23. Grace Baird Stock co. 24-27. The Midnight Sons 28. The House Next Door 30. Henry Kolker May 1.

AURORA.—GRAND (Charles Lamb, res. mgr.): Madame Sherry 16; two performances; good co., to medium business. The House Next Door 19. Rock of Ages 30.——FOX (J. J. Rubens): Pleasing vaudeville bill to good business 9-16.——STAR (Frank Thielen): The Metropolitan Stock co. in repertoire; Under Arizona Skies and Zuluna to very good business week 9-16.

BLOOMINGTON.—CHATTERTON (Charles A. Takacs): The Gay Morning Glories 13 to good business. Peck's Bad Boy 17; fair co. and business. The House Next Door 22. Dave Lewis in Don't Lie to Your Wife 26. Lyman Twins 28. Harvey Stock co. May 1-15.

ELGIN.—GRAND (Thielen and Prickett): Madame Sherry 17 drew capacity and the entire co. pleased.——STAR (Thielen and Prickett): Sherman Stock co. 17-22; business and co. good.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams): Powell and Cohan co. 9-12 in Banker and the Lady and The Night After; co. good; business fair. Golden Girl 16; very large and highly pleased audience. Paid in Full 30.

MORRISON.—AUDITORIUM (A. B. Lewis): Minstrels (local) 17; very good, to S. R. O. Morrison Minstrels (second night) 18. Our Village Postmaster 19. In the Bishop's Carriage 20.

BELVIDERE. — DERTHICK'S OPERA HOUSE (Loop and Dysart): Passing of the Third Floor Back 12; excellent, to good house. Powell and Cohan co. 20-22.

PRINCETON.—APOLLO (H. L. Belden): The Burgomaster 26.

INDIANA.

INDIANAPOLIS.

Forbes-Robertson Won More Friends Here—Some Good Attractions Still to Come.

Forbes Robertson in his long looked for visit in The Passing of the Third Floor Back was gladly welcomed by large audiences during his half week's engagement at the Shubert Murat 13-15. The talented star's delightful and artistic performance of the passer-by won unstinted praise on all sides. Mr. Robertson was supported by a co. excellent in every respect.

The Murat, whose season is drawing to a close, still has some first-rate attractions to offer. The only regular attraction of the week was May Irwin, who delighted a near capacity audience in Getting a Polish 16. The County Chairman will be presented by the Harlequin Club of Purdue University (amateur) 20. The last two days of the week the Sheffield Choir and the Cincinnati Symphony Orchestra will give a festival of music, under the auspices of Ona B. Talbot. Marie Cahill in Judy Forgot 28, 29. Mary Garden May 2.

George Arvine and Associate Players opened a Spring and Summer engagement at the Park 17 in The Man on the Box. At every performance Mr. Arvine, Louise Dunbar, Thomas Chatterton, and Frank Jones, all favorites of the co. which played at the Park last Spring and at the Majestic last season, were given an enthusiastic reception that argues well for a promising season. The Telephone Girl 24-29.

At Keith's Grand 17-22 a first-class bill was headed by Gus Edwards' Song Revue, with Gus Edwards and a large co., which was greatly liked and proved one of the biggest successes of the season. Jimmy Lucas scored a pronounced hit, as did Jones and Deely in Hotel St. Reckless.

The MacLean Stock co., which closed an eight weeks' engagement at the Majestic 15, has started on a tour of Indiana and adjoining States playing repertoire, instead of going to Cincinnati as originally planned. The co. will reopen at the Majestic next September.

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Ona B. Talbot has received word from the New York manager of Caruso that on account of illness the famous tenor will not sing here May 17. Mrs. Talbot said that this was the first time in her twelve years experience that she had been obliged to disappoint her patrons.

Philip E. Brown, press agent at the Majestic during the past season, has been engaged by George Arvine to assist in the business management of the stock co. at the Park, while Mr. Arvine will devote the greater part of his time to the stage. Charles Lindholm will act as stage-manager.

Forbes Robertson was the guest of honor at a dinner given at the University Club 14 by the Strut and Fret Club, the dramatic club of Indiana University. Mr. Robertson talked in an interesting manner about the dramatic profession. The dinner followed the performance of The Passing of the Third Floor Back, which the members of the Strut and Fret Club attended. The society makes a visit to Indianapolis each year to see some celebrated star.

PEARL KIRKWOOD.

MUNCIE.—WYSOR GRAND (Moore Circuit): Rose Melville in Sis Hopkins 8; good house and co. Madame Sherry 10; S. R. O.; fine co. Newlyweds and Their Baby 19. Sweetest Girl in Paris 25.——STAR (Ray Andrews): Augustus Neville and co. in Politics and Petticoats, Jerome Casper, the World's Comedy Four, the Famous Petit Family Acrobats, motion pictures.——ITEMS: Edward L. Moore, lessee of the Wysor Grand, spent a few days here.—Arrangements have been made for the installation in the Wysor Grand for a season of eight weeks of one of the several stock organizations now being assembled to play the principal theatres of the Moore Circuit, commencing about June 12.—They expect to give two bills a week with two matinees.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers): Katie-Did 15 drew two large houses and pleased. May Irwin in Getting a Polish 17 delighted big audience; splendid co. Billie Burke in Susanne 21.——AUDITORIUM (Harry G. Sommers): My Friend from Dixie 20. Madame Sherry May 3.——INDIANA (Thomas Moss): Indiana Theatre Stock co. in Tempest and Sunshine 16-22. Land of the Midnight Sun 23-29.

GOSHEN.—JEFFERSON (H. G. Sommers): Goddess of Liberty 15; fair satisfaction, to medium patronage. Thomas P. Kelley's Colored Forty 18. Ramblers Quartette 20. My Friend from India 21. Junior Class Goshen High School in musical satire 28. Mock Trial May 5. Madame Sherry, with Tessie Costa and Edwin M. Favor, 8. Goshen High School Class play, His Uncle from India, June 6.

LA PORTE.—HALL'S THEATRE (Wilbur J. Hall): Vogle's Big City Minstrels March 30 pleased packed house. A Bachelor's Honeymoon 3 pleased fair house. Daniel Boone 8; fair house. The Honeymoon Trail 10; satisfied good house. As Told in the Hills 20. Kendall Players week 24. Third Degree May 1. Sweetest Girl in Paris, having changed dates twice, will finely fill, 8. The Lion and the Mouse 15.

MICHIGAN CITY.—ORPHEUM (A. G. Himmelein): The vaudeville bill 10-15 includes Harris and Randall co., Marcelli and Bennett, Caroline Comedy Quartette, Wip and Tuck, Corabel Steward, Boston Von and co.; pleasing good houses.

TERRE HAUTE.—GRAND (T. W. Barhydt, Jr.): The Prize Winner 9 pleased packed house. Rock of Ages 14, 15. A Bachelor Honeymoon 16. Ben-Hur 20-22. Dave Lewis in Don't Lie to Your Wife 23. German co. 28. Al. Wilson 29, 30.——ITEM: Lyric opens 25.

HUNTINGTON.—THEATRE (H. E. Rosebrough): The Cowboy 8 to good business; fair satisfaction. La Mar-Howard Stock canceled. Miss Nobody from Starland 22. Passing of the Third Floor Back 24.

CONNERSVILLE.—AUDITORIUM (F. B. Kehl): Lyman Twins 7 pleased good business. Peck's Bad Boy 12; fair, to fair business. P. G. McClain Stock co. 17-20. The Man of the Hour May 5.

LOGANSPORT.—THEATRE NELSON: Madame Sherry 12; excellent co., to S. R. O. The Lion and the Mouse 19. Ben-Hur May 1. 2. Wallace's Shows 3. The Minneapolis Symphony Orchestra 5, under auspices of the Deutcher Verein.

ANGOLA.—CROXTON OPERA HOUSE (Charles Elya): County Sheriff 6; poor business. Passing of the Third Floor Back 21. Blue Mouse 27. Lion and the Mouse May 11.

BRAZIL.—SOUVENIR (Will H. Leavitt): Golden Girl 13 pleased good house. Edward Doyle Stock co. 17-22.——ITEM: A. G. Palmer has leased house for vaudeville, beginning 24.

UNION CITY.—UNION GRAND (S. J. Fisher): Graustark 17 delighted large and appreciative house; co. excellent. Dan Cupid 21.

NOBLESVILLE.—GRAND (L. Wild): McNavin Stock co. 17-22. Way of the World 17; fair business.

EVANSVILLE.—WELLS'S BIJOU (Charles Sweeton): Lyman Twins 16, and matinee, pleased large houses. Bunco in Arizona 22.

WABASH.—EAGLES' (H. S. Logan): The Goddess of Liberty 14; excellent attraction; fair business.

IOWA.

DES MOINES.

A Busy Week Inaugurated—Mayor Hanna's "Spotless Town" Billboard Ordinance.

April 16 started a busy week here, when The Burgomaster came to Foster's for two performances and pleased good-sized audiences. The Arcadians followed 18 and drew well. Francis Wilson in The Bachelor's Baby 20 kept a big house in laughter. Henrietta Crosman in The Peacock and the Goose was welcomed by a large audience.

My Friend from Dixie 16-19 was the attraction at the Grand, and Al W. Martin's U. T. C. finished out the week.

Joseph Hart's Bathing Girls was the feature act at the Orpheum 16-22, while the Three Alvarettas were headliners at the Majestic.

It was rumored during the week that Lafe Young and John Cavanaugh, of this city, had leased Foster's Opera House Block and would change it into an office building.

The new billboard ordinance was given its first reading 13 before the City Council and will probably become a law, and a tax will have to be paid on that class of advertising.

H. M. HARWOOD.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth): Barriers Burned Away 18. A Pair of Country Kids 22.——ITEMS: M. Lederer is featuring Halton Powell in a new vehicle designated as a French farce with music and entitled The Beauty and the Banker.—Thomas W. Keeney, manager for Gaskell and McVitty's Barriers Burned Away, was a caller 18.—Eleven thousand tickets were stolen from a car of advertising matter consigned to the Yankee Robinson Circus 11. Most of the tickets were badly mutilated and strewn along the tracks near Perry, Ia.—The literary and women's clubs at Iowa City and the faculty and students of the State university have commenced arrangements for a monster out-of-doors production of one of Shakespeare's plays in connection with the commencement exercises of the university in June 1912. The play has not been selected, but will be similar to the Maude Adams's production at Harvard. It will be given in a public park, or on the athletic field, and admission will be free.—Jerry Hoyer has purchased the interests of J. W. Marcelles in the Orpheum Theatre at Waterloo, and with his associates will be incorporated under the name of the Orpheum Theatre co.—J. D. Knapp, who has been managing the Jewel Theatre there, will have the active management of the Orpheum, beginning 18.—The bill posters at Des Moines have united to employ legal counsel to fight the billboard ordinance, which is being fathered in the City Council by Mayor Hanna.

FRANK E. FOSTER.

WATERLOO.—SYNDICATE (A. J. Busby): A Pair of Country Kids 15; fair attendance. Field's Minstrels 17 pleased good business. The Burgomaster 19. Barriers Burned Away 22.——WATERLOO (A. J. Busby): The Climax 24. Henrietta Crosman 25. Madame Sherry 27.——COLISEUM: The Sheffield Choir 27.——CRYSTAL (J. Jolly Jones): Business fine; bill for first half: Buch Brothers, Marie Fitzgibbons, Low and Lowe, Arthur Deming, Four Country Cousins.——ITEMS: J. W. Marcelles, manager and proprietor of the Orpheum, has sold the lease and good-will to Jerry Hoyer, who will run two acts of vaudeville and two reels of pictures.—Jerry Knapp, who was to manage the Majestic at La Crosse, Wis., will be retained here as the new manager.—Mr. Marcelles will open a booking agency in this city.

MARSHALLTOWN.—NEW ODEON (J. Rachford): Paul Gilmore in The Mummy and the Humming Bird 11 pleased fair house. Pair of Country Kids 16 pleased fair house. Henrietta Crosman in The Peacock and the Goose 24. Madame Sherry 28.

CLINTON.—THEATRE (C. E. Dixon): Toymaker's Dream; poor business. Al. G. Field's Minstrels 19 delighted fine audience; excellent co.——ITEM: Harry Sewell, formerly of this place, is with Field's.

FORT DODGE.—ARMORY (William P. Derman): Paul Gilmore in The Mummy and the Humming Bird 12; good co. and satisfaction. Henrietta Crosman in The Peacock and the Goose 21.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister): In the Bishop's Carriage 17; big house delighted.——ITEM: Closed for season.

PERRY.—OPERA HOUSE (A. W. Walton): In the Bishop's Carriage 19. Cowboy and the Girl 22.

KANSAS.

TOPEKA.

My Friend from Dixie at the Grand—North Brothers Company Drew Well.

My Friend from Dixie was the offering at the Grand 10, followed by Al. H. Wilson in A German Prince 15, both performances pleasing. Marie Cahill 17. Blanche Walsh 21. William H. Turner in Father and the Boys 22. The Midnight Sons 25.

Sport North appeared in the cast at the Majestic 17-22 with the North Brothers Stock co., presenting David Harum to good advantage.

Nan Aker and co., Kreska and Fox, Eddie Moon and Bertha Phillips, and the Herbert and Germaine Trio was the bill at the Novelty.

FRED H. WILSON.

HUTCHINSON.—HOME (W. A. Lee): The Dorothy Stock co. opened here 10 to good business, will continue indefinitely. Madame Sherry 13; excellent co.; S. R. O. Alta Virginia Houston exceptionally fine. Neal McCay and Ada Meade scored a success. Lillian Tucker and H. O. Stephens made a hit with their song, "Every Little Movement." Dallas Welford as Theophilus Sherry pleased throughout. Father and the Boys 20. Kansas State Fair Grounds (the Moisant International Aviators) 13-15: four successful flights daily; big crowds.

LEAVENWORTH.—PEOPLE'S (M. J. Cunningham): The Hickman-Bessey co. 16-22 in repertoire to moderate business.——ORPHEUM (M. B. Shamburg): The best of vaudeville for week of 16; business fair.

FORT SCOTT.—DAVIDSON (Harry C. Ernich): Max Bloom and a lively chorus had very good house in The Winning Miss 11; Hattie De Von as Anatasia May deserves special mention.

NORTON.—AUDITORIUM (M. F. Garritz); High School Debate, Colby vs. Norton (local) 7; good attraction and attendance. A Prince of His Race 13; good.

OTTAWA.—ROHRBAUGH THEATRE (F. G. Dobson): Lecture Course. The College Singing Girls 7; large house; good performance. The Winning Miss 12; good performance and business. Local talent 14.

ARKANSAS CITY.—RANNEY'S FIFTH AVENUE THEATRE (George B. Cornich): The Climax 8 pleased fair house.

COLUMBUS.—McGHIE'S (W. E. McGhie): Clarence Price's Travelogue 22. The Great Divide May 18

KENTUCKY.

MAYFIELD.—UNIQUE (T. L. McNutt): Ell and Jane co. 17.——PRINCESS (M. Blumenfeld): Phillips and Newell 10-12. The Conners 13-15.——DIXIE (Evans): Vaudeville and pictures.

BOWLING GREEN.—OPERA HOUSE (J. M. Robertson): Coburn's Minstrels 12 pleased packed house.

OWENSBORO.—GRAND (Pedley and Burch): Yankee Doodle Stock co. 27-29, and matinee.

LOUISIANA.

THIBODAUX.—OPERA HOUSE (W. F. Nolan):——ITEMS: Thibodaux Fire Co., No. 1, owners of the Opera House, have closed contract with William F. Nolan to manage their house under lease. House opened with first-class motion pictures last Easter Sunday.—Mr. Nolan is manager of the Donaldsonville Opera House and owner of the Marvel Theatre, of this town. The new manager intends running first-class vaudeville and pictures on Saturdays and Sundays during the Summer months, and has started his bookings for the Winter business.

DONALDSONVILLE.—GONDRAN (William F. Nolan): Motion pictures 10-15; fair business; pleased. A bill of exceptional merit was the combined Buffalo Bill and Pawnee Bill Shows produced in motion pictures 10; the plot was enacted with the earnestness and sincerity that has characterized all of the higher class Western productions; good business; well pleased.

MAINE.

FREDERICK.—NEW CITY OPERA HOUSE (Pearce and Scheck): George Sidney's The Joy Rider 10 pleased. The Comedy Four, the Otto Viola, and motion pictures 13-18 (except 17). The Blue Mouse 17; good, to good business. The Bullock Family and motion pictures 20-25. The Flourence Sisters, the De Espa Family 27-May 1. Rosco, Sims, vaudeville, and pictures 3-8. Siddons, Earl, Page, White 10-15. Held by the Enemy (local) 17; excellent, to big house. The Peloquins, the La Tour Twins 18-22. Hughes, Logan, the Dantes 24-29 (except 26). The Red Mill 26.

PORTLAND.—JEFFERSON (M. J. Garritz): Bright Eyes 17-22; good business. George Evans' Honeyboy Minstrels 27. Polly of the Circus 28, 29.——KEITH'S (J. E. Moore): Stock co. gave a fine presentation of The American Girl 17-22; business big; Mark Kent made a pronounced hit. The Middleman 24-29.

BRUNSWICK.—TOWN HALL (H. J. Given): G. A. R. Concert 18. Circle de Cremes Dramatic co. 19. Bowdoin Minstrels 22. Knickerbocker Stock co. 24, 25. Pop Concert (local) May 1.

MARYLAND.

BALTIMORE.

Praise for Helen Ware and Her New Play—Mary Mannering Well Received.

David Belasco again favored Baltimore with another new play, for the third time this season, when he presented Helen Ware in The Woman, by William C. DeMille, at Ford's 24, for a week's engagement. Belasco's name always serves to attract tremendous houses in this city, and it was no surprise to see a capacity house on hand to give judgment on the new play. The Woman is another success from every standpoint and will achieve much fame for its author. The plot revolves around Wanda Kelly, a telephone girl (Helen Ware), who through her position as telephone operator in the Hotel Keswick, Washington, secures information which she uses to great advantage in guiding the destinies of certain political characters in the national capital. The play is in three acts, and the scenes all transpire in Washington, D. C., at the Hotel Keswick. Lack of space prevents the many words of praise which I should like to shower upon Miss Ware for her remarkable characterization of the telephone girl. Suffice it to say that she has done nothing better in her whole career, and it will be many months before she need look for another vehicle. Miss Ware is at last on the right road, and if I am not mistaken her rise will be the most rapid of any later-day actress. The cast is one of the strongest ever brought to this city in support of a star, and, with The Slave and The Consort, deserves to rank as one of the best acting casts seen here for many a day. Every member gives a thoroughly satisfactory performance. They are William Courtleigh, William Harrigan, Edwin Holt, Cuyler Hastings, Carleton Macy, Guy Nichols, John Ellis, and Jane Peyton. Belasco has again given the American stage another success with a big "S." Ahern Opera co. in Madame Butterfly May 1-6.

Mary Mannering in her latest success, A Man's World, opened for a week at the Auditorium 24-29 to a large house. It has been some time since Miss Mannering was seen here, and she received much applause for her work in the new piece. The play is one of the best seen at the Auditorium this season, and serves as a fitting climax to a season filled with praiseworthy productions. It is very cleverly constructed and the acting of the co. is all that could be desired. New Stock co. May 1-6.

Edward Abies, who was much opposed here in Brewster's Millions, made his initial bow before a vaudeville audience in this city at the Maryland Theatre 24-29, in a charming comedy success entitled He Tried to Be Nice, supported by Charlotte Lander. No more pleasing sketch has been seen on the Maryland stage for many a month, and Mr. Abies earned many favorable comments from the local press. Others on the bill included Hoey and Lee, Harry Breen, Right Berlin Madcaps, Walsh, Lynch and co., Russell and Smith's Minstrels, Siegel and Matthews, and Marcellus.

The Boston Players still continue to draw crowds at the Savoy this week, where they are giving a very creditable production of Trilby with good results. Cora Adams has now joined the co., and made her first appearance as the title-role, and made a pleasing impression.

The Academy of Music inaugurated a season of vaudeville for the Spring and Summer months with prices ranging from 10 to 25 cents, on 24.

The Volunteer Organist opened a week's engagement at Holliday Street Theatre 24-29 to good business. Week May 1-6, James Boys.

The Bachelor Club holds forth for week 24-29 at the Monumental, with the Florida Students to follow May 1-6.

The Gay Masqueraders opened for a week at the Gayety 24-29 to good business, with the Big Banner Show as a later attraction May 1-6.

J. BARTON KRESS.

CUMBERLAND.—MARYLAND (William Cradoc, res. mgr.): Vaudeville and pictures 3-8; fairly good, to good business. Vaudeville and pictures 10-15. H. M. S. Pinafore 22 (local).

ANNAPOLIS.—COLONIAL (Fred W. Fahrney): California Girls March 28; poor performance, to good business. Red Mill 29. James K. Hackett May 2. Girl from Rector's 3.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (George S. Wiley, res. mgr.): George Evans's Minstrels was the holiday attraction (matinee and night) 19, with James J. Corbett in an interesting talk on the recent quarrel at Reno. George Evans scored his usual big hit. James Hosking, who made his first professional appearance in this

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BROOKLYN AMUSEMENTS.

Robert Edeson in Where the Trail Divides—Lorna Elliott Promptly Made Friends.

Robert Edeson, who made his debut as an actor at the old Park Theatre away back in 1887 in a play called Fascination, made his debut as a playwright at the New Montauk Theatre 17-22 in Where the Trail Divides. Mr. Edeson had for himself no easy task in the role of How Landor, and it was largely his skill as an actor that concealed from the audience his failings as an author. Josephine Lovett was very effective as Bess Landor, as was also A. H. Van Buren in the role of Clayton Craig. George W. Barnum made a decided hit as the old storekeeper, Bob Manning. Excellent character work was done by Shep Camp as Bud Smith, John Palmer as Buck Walker, E. M. Dresser as Wolt Wagner, Charles Chappelle as Colonel Landor, Cordelia MacDonald as Mrs. Jim Burton, Joseph Rawley, and John Prescott.

The Gotham Stock company was seen 17-22 in an excellent production of Pretty Peggy, and was well received by large and appreciative audiences during the entire week. In the title-role Louise Carter scored a tremendous hit, and held her audience from the rise of the curtain until she whispers, "Ring down the curtain, the play is over." Victor Browne as David Garrick was excellent, as was Evelyn Watson in the role of Polly Wolfington. Lorna Elliott having only recently recovered from a long illness was seen for the first time in over a year on any stage, and, although Miss Elliott has never before appeared at this theatre, she immediately won her way into the hearts of the audience by her clever interpretation of the role of George Anne Bellamy. Others in the cast who did capital work were; Kate Woods Fiske, James Kyrie MacCurdy, John H. Dilson, Frederick Clayton, J. Albert Hall, Frank McMunn, Ethel Oborn, and Louis Gerard.

The Battle was last week's offering at Payton's Lee Avenue Theatre. Louis Leon Hall as John J. Haggelton played the part to advantage. Minna Phillips gave adequate support in her portrayal of Margaret Lawrence. Clifford Stork did some clever work as Phillips Ames, and Charles Greer as Gentle was satisfactory. Joseph Girard as Moran, Grace Fox as Jenny, and George Fisher as Joe Coffey completed the cast.

Arizona was presented by the Crescent Stock company 17-22, with Mary Stockwell in the leading role. Miss Stockwell as Bonita repeated the success she attained a few weeks ago when she appeared in The Girl of the Golden West, a part which she assumed at an hour's notice. Henry Canby, owner of Arapaira Ranch, had a manly interpretation from Frank Campbell. George Allison, who essayed the part of Lieutenant Denton, was excellent. Gertrude Rivers as Estrella and Isadore Martin as Lena Kellar were both capable. Others in the cast were; Arthur Buchanan, Sylvester Cornish, Joseph Eggenton, M. J. G. Briggs, Daniel E. Hanlon, and Charles Schofield.

The Phillips Lyceum Stock company presented The Dancer and the King. E. A. Turner as Louis I., King of Bavaare, played his part well, and Phyllis Gilmore as Lola was also excellent.

The Boss, with Holbrook Blum in the leading role, held the stage at the Shubert 17-22.

The return of The Arcadians to Brooklyn 17-22 drew large crowds to Teller's Broadway Theatre, and this splendid musical comedy proved as captivating in the Eastern District as it did some weeks ago in the Western part of the borough.

Appearing in a double role that gives her a splendid opportunity to display her talent, Mrs. Leslie Carter starred as the principal in Two Women at the Majestic 17-22 and scored a universal triumph in this borough.

The Aborn English Grand Opera company opened its season of popular-priced grand opera 17-22 at the Academy of Music, before an audience which greeted the artists with enthusiastic applause. Verdi's Aida was the production. Eugene Battain sang the character of Radames, clinging, however, to the Italian words. He sang the "Celeste Aida" very well indeed, and was roundly applauded. Aida was in the capable hands of Jane Abercrombie, who was never in better voice. The cast was as follows: Aida, Jane Abercrombie; Armeris, Louise Le Baron; Rhadames, Eugene Battain; Amonasro, Harry Luckstone; Ramfis, Francis Archambault; King, George Crampton; Fred Chapman, and Ella Wiseman.

The attractions at the burlesque houses last week were: Empire, Washington Society Girls; Star, Parisian Widows; Casino, The Lady Buccaneers; Gayety, Runaway Girls.

Elsie Janis headed the bill at the Orpheum Theatre 17-22, and scored a decided hit with her own song, "I'd Rather Love What I Cannot Have Than Have What I Cannot Love"; Pat Rooney and Marion Bent also scored a big hit in their latest success, The Bell Boy.

Andrew Mack in songs and stories headed a bill of exceptional merit at the Greenpoint Theatre 17-22. The popular singer received a great reception. Haines and Vidocs are just as laugh provoking as of old.

One of the most entertaining bills of the season was presented at the Fulton Theatre 17-22, comprising the following acts: Lena Pantzer and company, Joe Brown, Monarch Comedy Four, the Imperial Musicians, Mabel Bardine company, Dugan and Raymond, Watson and Dwyer, and Five Juggling Jewels.

The attractions at the various houses this week are: Payton's, Wildfire; Gotham, The White Sister; Crescent, The Lily; Majestic, The Boss; Broadway, Nest Egg; Montauk, Alma, Where Do You Live?; Shubert's, The Faun.

CHARLES J. RUPPEL.

LETTER LIST.

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WOMEN.

Asquith, Mary, Etta Arnami, Nellie Akerstrom, Belle Ashlyn, Thelma Aundre, Margaret Allen.

Bergere, Valerie, Henrietta Brown, Marie Baxter, Violet Bardley, Ada Boshell, Adele Barker, Betty Bancroft, Violet Brooks, Annie Blaney, Edith Bellows, Geraldine Bruce.

Coulter, Grace, Margaret Charlebois, Mrs. Wm. Conklin, Aussa Craig, C. Caryl, Florence Courtney, Clara Cusack.

Day, Mamie, Norma Deorgo, Josephine Duffey, Mrs. H. Du Bois, Lillian Dilworth.

Elliston, Louise, Ollie Eaton, Lorna Elliott, Laura Eastlake, Mildred Elaine, Eleanor Earl, Lorne Elwyn.

Friend, Carolina, Nonie Forrens, Ethel Fuller, Gilbert Fitzgerald, Lucille Flaven, Marianne French, Beth Franklyn, May Francis, Virginia Frankenstein.

Gaffney, Belle, Alice Gordon, Helen Gillingwater, Frances Guard, Franklyn Gale.

Harding, Jennie, Flo Horkens, Grace Henderson, Clara Higgins, Lucia Hartford, Ethel Hunt, Georgie Harvey, Addie Harland.

James, Ellen, Edith Jennings.

Kester, Florence, Winifred King, Cecil Kern, Harlan Knight, Adele Klem.

Lust, B. B., Gertrude London, E. Lane, Florence Leonard, Lillian Lorton, Lola Lester, Mrs. Stella Larsen, Flo Loraine, Louise Le Baron, Blanche Leighton, Jeffrey S. M. Lorraine.

Marshall, Lorraine, Edith Millward, Flo Martyn, Harriett Miller, Florence Mills, Mrs. John Mack, Sidney Martinesu, Mrs. J. Martin, Dolly Morton, Bertie May, Mabelle Moyles, Lucy Milliken, Mrs. C. W. Meech, Isabel O'Madigan, Evelyn Morton, Rose Marston, Georgia Munson, Mrs. Wm. Murphy, McGrew, Lottie McLaughlin.

Otis, Elita.

Powers, True, Mrs. R. Pitkin, Annie Poole, Gertrude Perry, Mazie Paret.

Queentries, Thelma.

Rainsford, Mabel, Carne Reynolds, Jessie Ralph, Suzanne Rocomora, Florence Reed, Lansing Rowan, Mrs. Ridgwell, Jessalene Rodgers.

Scott, Dorothy, Millie Stevens, Clara Schroeder, Margaret Seddon, May Stock, Charlotte Sleeth, Anna Silvers, Marion Shirley, Lavinia Shannon, Margaret Sayre.

Talbot, Edith, Alice Trudelle, Mrs. Wm. Tullwood, Clara Thropp, Sue Talmage.

Yokes, May, Von Slatten, Maybelle Van Meta.

Williams, Edith, Jesse Wellingham, Mrs. R. Wheeler, Billie Wilson, Annie White, M. B. Williams, Lydia Willmore.

Young, Rida J.

MEN.

Atkinson, David, Edwin Arden, Mr. Aldo.

Burkhardt, Waldemar, E. J. Blunkall, D. E. Benn, Alexander Bevan, Walter S. Brower, Frank L. Bixby, C. A. Bergstrom, Geo. Braham.

Coote, Thomas, J. Collins, E. H. Calvert, Robt. Cleary, Frank Currier, Wilber Cox, Jack Cowell, Joseph Canto, Wm. Cullen, W. H. Chalfin, Geo. Childs, Harry Collins, Fred Conklin, Harry Crosby.

Dodge, Sanford, Chester De Vonde, Walter Downing, Braem Darley, Theodore Doucet, Frank Dobson.

Evers, E., W. Elliott, E. Edwards, Elwyn Eaton, Louis Egan.

Fisher, Charles, Gilbert Fitzgerald, Van Frank, Jules Ferrar, Phil Fisher, Harry Feicht.

Gray, Norman, Ernest Grooner, Sully Guard, Ed Grant, Ernest Greenberger, Robt. Ganthony, Harrison, W., Bert Herbert, W. Herrick, J. Hutchinson, Arthur House, E. Hayes, Thomas Hardy, R. Hull, Arthur Hoope, Harry Hoy, Alfred Hardy.

Jeffrey, Wm., Joseph Jefferson.

Kintzing, Frank, Herbert Kelsey, Theo. Kremer, Eugene Keith, Felix Krembs, James Keeley.

Laidlaso, Roy, Henry Lehmann, Arthur Lea Douglass Lloyd, J. Lordry, Jules Londen.

Meade, Harold, Chas. Minor, Geo. Morris, Robt. Moore, Frank Mullen, Thos. Morrison, John Mack, James Maguire, Ralph Moody, James Metcalf, A. Madia, R. Moye, Leslie Meacham, Joe Merrill, Ashley Miller, Robert Mallory, S. Moore, Albert McQuarrie, Jos. McClocky, Jack F. McKnight.

Newton, Herbert.

Philips, Herman, Wellington Playtor, Homer Potts, Hal Parker, Geo. Pette, G. Post, Jas. Poole, Alfred Palton.

Ridgley, Richard, Sydney Riggs, Eddie Rosenfeld, Wm. Ranons, A. Rankin, Dan Ryan, Chas. Richman.

Seymour, Arthur, Douglas Stevenson, Jack Standing, Geo. Spink, Harry Saylor, Charles Stowe, A. Seammon, James Sullivan, Wm. Smith, Joseph Shoenfelt, A. Singer, Geo. Scott, Thayer, A. M., Augustus S. Taylor, Arthur Thomas, John Trevor, Louis Talbot.

Welford, Dallas, Jack Wrigney, Ben Welch, Geo. Wilson, Fred Wright, C. Wedgewood, F. Wallace, Joe Wright, Earl Williams, Arthur White.

REGISTERED LETTERS.

M. Moulton, Anna Poole.

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SALT LAKE CITY.

Francis Wilson Popular Here—Julia Dean's Return Eagerly Anticipated.

At the Salt Lake Theatre the ever popular Francis Wilson presented The Bachelor's Baby 10-12 to good business. Clarence Handyside, Edna Bruns, Baby Davis, Eleanor Barry, and Mrs. Ogden Child were each satisfactory. A local co., under Professor Squire Coop, will present Beethoven's Oratorio Mount of Olives 21. Much interest is manifest in the coming of The Lily May 1, as we shall see one of our favorite Salt Lake girls, Julia Dean, for the first time since she went out into the world (from the old stock co. of the Grand) to seek fame and fortune.

At the Colonial Blanche Ring and co. in The Yankee Girl, proved to be one of the brightest and best offerings of the season. Harry Gilfoil and Juan Villasana shared honors with the star. William Halliday and Peter Curley were a good comedy team. Scenery and costumes and business good. The well-worn Man on the Box did fair business 16, 17, pleasing those in attendance. The box-office is busy, and Manager Ben Ketcham reports good advance sales for the Sothern-Marlowe engagement 25-30. The entire repertory will be given here.

The excellent stock co. at the Garrick are in their closing week, presenting Quincy Adams Sawyer. No break will be made, but business will continue indefinitely. Maude Fealy will take the place of Jane Wheatley, and D. D. Tarpey, a Salt Lake man, will be manager. All the old co., except Jessie E. Pringle, will be re-engaged, opening 23 in Glorious Betsy. Manager Warren B. Emerson, whose health has not been of the best, will go East for a rest. Jessie Pringle and Jane Wheatley have both been extremely popular here, on and off the stage, and will be welcomed again.

At the Shubert the musical stock co. presented Queen of Spooneyland 8-15 to good business.

At the Orpheum Rosa Roma, the charming violiniste and singer, and who happens also to be the wife of Manager Sutton, received a royal welcome at each performance on her return in the regular order of her tour of the Orpheum Circuit. She is popular in society, as well as in her musical work. The Boudini Brothers play the accordeon, to make it sound like real music, the best ever heard here. Romena Stewart and Gladys Murray are sweet to look upon, and have a clever sketch. Walter Graham's imitations of popular comedians were a hit. Tom Welch, Sig. Mealy, and Ed. Montrose kept the house screaming. The playlet, The Fire Commissioner, and the Four Casting Dunbars made up an excellent programme which drew excellent business.

The Daniels Theatre, now one of Rand's nickel theatres, presented The Fall of Troy one night to crowds which packed the theatre time after time, keeping the lobby and street full of waiting customers until near midnight.

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The current variety bills are:

Hammerstein's.—Harry Von Tilzer, Nat M. Wills, Yorke and Adams, Cressy and Dayne, McMahon and Chappelle and Ten Pullman Maids, Ma Goose, the Spook Minstrels, Courtney Sisters, Frank Stafford and company, Linden Beckwith, Fred Watson, Farrel and Foreman, Chalk Saunders, Flying Caros, Anderson and Anderson, the Three Nortons.

Fifth Avenue.—Abe Attell, Madame Besson and company in The Woman Who Knew, Charles and Fannie Van, Hon and Price, Crouch and Welch, Hickey's Circus, College Trio, Willa Holt Wakefield, Jean Aylwin.

Colonial.—Elsie Janis, Flanagan and Edwards, Melody Monarchs, International Polo Team, Dolan and Lenharr, Harry Fox and Millership Sisters, Beth Tate, Dare Brothers, Charles Richman and company in The Fire Escape.

Alhambra.—Frank Keenan and company in Man to Man, Winsor (Silas) McCay, Cheyenne Days, Gaston and Coverdale, Tom Nawn and company in When Pat Was King, Avon Comedy Four, Anderson and Goines, the Crasers, John C. Rice and Sally Cohen in The Path of the Primrose.

Bronx.—Adeline Genee and company in Repertoire of Dances, Neil McKinley, Three Leightons, Goldsmith and Hoppe, Belle Blanche, J. C. Nugent and company in The Squarer, Wilton Brothers, Salbini and Grovini, Charlotte Parry and company in Into the Light.

large and pleased audience. William B. Freeman as John J. Haggleton did fine work, and Jack Chagnon, William H. Dimock, Al. Warner, Marie Horton, and Josephine Fox deserve mention for good work. A Play Without a Title 24-29.

LAWRENCE.—OPERA HOUSE (George W. Gallagher): Joseph J. Flynn's Stock co. (tenth week) in The Squaw Man 17-22 (except 20) to good houses. Old Homestead 20. Perkins's Band 23. Honey Boy Minstrels 24. Dorothy Vernon of Haddon Hall 25-29.—COLONIAL (John F. Adams): Ten Vassar Girls, Fred Ward, Frederic Hawley and co., Reidy and Currier, George Auger and co., Kelly and Davis, and Anna Buckley's Dogs 17-22; good bill; large business.

LOWELL.—OPERA HOUSE (Ralph A. Ward): Thompson-Flynn Stock co. 17-20 in The Battle; capacity business. Old Homestead 21. Madame Sherry 27.—HATHAWAY (W. H. Wolffe): Donald Mink Stock co. 17-22 in When We Were Twenty-one; capacity houses. Same co. 23-29 in All On Account of Eliza.—MERRIMACK SQUARE (J. F. Carroll): Vaudeville and pictures 17-22.

HOLYOKE.—EMPIRE (J. F. Murray): Empire Stock co. in The Squaw Man 15-22; big business; fine performance.—ITEMS: Lucy Milliken returned to the co. this week as leading woman, having recovered from her illness.—Guy Harrington, a new member of the co., this week made a good impression.—Miss Arden retired, with the return of Miss Milliken.

NORTHAMPTON.—ACADEMY (B. L. Potter): Edith Parker's dancing class in A Peep Into Flowerland 18; pleasing local and society affair; well attended. Grace George in Sauce for the Goose 19, matinee; very good; fairly large house. Dartmouth College Musical Association 22. Kirk Brown Stock co. 23-30.

WORCESTER.—THEATRE (J. F. Burke): William Hodge in The Man from Home 18, 19; good business. Mr. Hodge failed to appear 17, and money was refunded for that date. George Evans 22.—FRANKLIN (J. F. Burke): U. T. C. 17-19. The Jersey Lilies 22.

ATHOL.—ELLSWORTH OPERA HOUSE (A. Ellsworth): Augusta Perry in The City of Sins 17; good co.; fair business.

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city three years ago, scored the hit of the performance. John King, Clarence Marks, Sam Lee, and Matt Keefe were excellent, as was Vaughn Comfort and Clarence Hilliard; excellent performance, to large attendance. The Captain of Plymouth (local) 21. Madame Sherry 24. The Rosary 25-29. The Three Twins May 4. Cecil Lean and Florence Holbrook 10.—ITEMS: Lester Lonergan and his strong stock co. opened their season at New Bedford 17. Lester Lonergan, Rose King, and Bernard Steele scored big hits. Indications point to a most successful season.—Manager L. M. Boas has just returned from a two weeks' vacation at Atlantic City and New York.—Lester Lonergan entertained several friends at the opening of his season 17.—John A. Daly has closed with the De Deen Stock co. and gone to New York.—Manager A. B. White was in Newport 17 trying to secure a theatre in that city.—Amy Ricard is enjoying a well-earned vacation at New Bedford, Mass., after a most successful season in vaudeville.—The second theatrical ball will be given May 4, with The Three Twins co. as the attraction.—James Meehan, of Evans's Minstrels, was the guest of honor at a banquet given in New Bedford 18. W. F. GEE.

NEW BEDFORD.—THEATRE (William B. Cross): George Evans's Honey Boy Minstrels, with James J. Corbett as interlocutor, delighted a record-breaking audience 18. James Meehan, a native of this city, is a member of the co. His many friends gave him a cordial greeting, and he received a number of floral tokens. There were several box parties in his honor. The Leroios, Bill Farr, Marlow and Plunkett, Lillian Barent, and Kotinsky Troupe 17, 19, and 22. Madame Sherry 25.—HATHAWAY'S (John M. Hathaway, res. mgr.): Lester Lonergan Stock co. opened a Spring and Summer season in Brewster's Millions 17, and scored a success. Mr. Lonergan is supported by a co. of more than ordinary merit, and the performance is thoroughly satisfactory. The scenic effects are remarkably clever. The Man of the Hour 24-29.—SAVOY (John W. Barry): Week 17-22: Freeman and Watson, Happy Tom Coffey, John Grieves and co., Anna Blake, Murphy and Washburn, and pictures to good business.—VIEN'S (E. D. Davenport): Hughes Musical Trio, Madame Flower, Wheeler and Charcourt, Visocchi Brothers, Florence Bowers, and Boyd and Lorrence 17-22; pleasing large audiences.—CASINO (Fred J. McAloon): Taylor Stock co. headed by Harry Moore in Pals 17-19. At Fort Reno 20-22.—COMIQUE (H. A. Chenowith): Colonel Fred. French and Nichols, Henry Myers, Douglas, Douglas and Douglas, Bowman Deaves 17-22; fair business.—ROYAL (Alfred Labarre): Jack Lynn Stock co. in The Middleman 17-19. The Boy Detective 20-22; big business continues.—ITEM: Mrs. Lester Lonergan and Winona Shannon will spend the Summer in this city.

FITCHBURG.—CUMINGS (George H. Hill): Cumings Stock co. in a pleasing presentation of When We Were Twenty-one 17-19. Frank T. Charlton, the new leading man, making a very fine impression as Richard Carew. Stock co. in The Lost Paradise 20-22. The Lion and the Mouse 24-29 (except 27). The Three Twins 27.—BIJOU (Harold F. Jackson): Veroni, Verdi and Brother, Owen and Redfield, Wheeler and Harcourt 13-15. Maxim's Models 10-15 to fine business. Madeline Burdette, Baker-Wilde Trio, Ed. Cleve, Robert Hildreth and co. presenting A Four-Leaf Clover to good business 17-19.—ITEMS: Henrietta Duke, the popular leading woman of the Cumings Stock co., terminates her engagement here 22, her departure is to be regretted, as she has become a strong favorite here during her connection with this co. She will be succeeded by Edna Brothers.—George P. Randell and Jerome Kenneddy also close the same date. Another new addition to this co. will be Carl Jackson, who opens in The Lion and the Mouse 24.—The local Lodge of Elks will hold their annual banquet May 1, in which Mayor Fitzgerald, of Boston, will be the principal speaker.—Manager Jackson, of the Bijou, in consideration of the increasing popularity with which the several one-act sketches recently presented at this house have been received, has decided to install a permanent stock sketch co. of five people, of which Edith Rowand for leads. George P. Randell as stage director, and May Waldron have already been engaged, they will make their initial appearance 27 in A Family Affair, as an added feature to the regular vaudeville bill.

HAVERHILL.—ACADEMY (J. A. Sayer): The opera, Popnoeatipillar, presented by the Agawam Club 17-18, pleased two large audiences. The Old Homestead 19 gave full satisfaction to two big holiday crowds. Edward Snader as Uncle Josh and Maggie Brever as Aunt Matilda deserve special credit, while the rest of the co. left nothing to be desired. St. James's Alumni in What Happened to Jones to S. R. O. 20. The Three Twins, with Clifton Crawford, 22. Monster Band Concert, by Union Musicians of this city and Lawrence, and conducted by Theron Perkins, 23; matinee here and evening in Lawrence. Return engagement of The Rosary 24. U. T. C. 27. Bright Eyes May 1. Honey Boy Minstrels 8. Madame Sherry 10.

BROCKTON.—CITY (W. B. Cross): Landis and Knowles, Mrs. Sheridan-Welch, Blocksom and Burns, H. F. Fitzgerald, and pictures 17-19; capacity houses. Madame Sherry 26. Kyrie Bellew in Raffles 28 (benefit of Annabelle Davidson, business-manager of the house).—HATHAWAY'S (McCue and Cahill): The Thompson-Woods Stock co. in The Battle 17-22; opened to

MICHIGAN.

DETROIT.

Louis Mann Attracted Big Business to the Garrick—A New Corporation Not d.

The Garrick had another week of good attendance 17-22, when Louis Mann presented The Man Who Stood Still from Monday to Friday, and The Cheater on Saturday matinee and Saturday night. Mr. Mann's supporting co., which included Mathilde Cotterly, John E. Kelly, Edwin Maynard, Rollin T. Holden, Charles Halton, Edward E. Horton, Emily Ann Wellmann and Parke Patton, was beyond criticism.

Considerable local interest is manifested in the Garrick's bill for next week, Marriage a la Carte, which is heralded as one of the biggest productions of the season. Emmy Wehlen, of Merry Widow fame, is said to be happily placed in the musical comedy. Marie Cahill will arrive at the same theatre the following week in Judy Forgot.

Edgar Selwyn's The Country Boy received its initial performance in Detroit at the Detroit Opera House 17-22, and The Dollar Princess follows next week.

The Mallet's Masterpiece, served to introduce William Farnum to Temple Theatre patrons 17-23. It contains a number of stirring situations, and Mr. Farnum was ably supported by Olive White and Wells Knibloe. But taking applause as the criterion, the Four Rolla Brothers, the Mexican Marimbo Quartette, held first place. The balance of the bill included Wilfred Clark, Mareena, Nevaro and Mareena, the Four Onetti Sisters, Miss Phina and Her Piccaninnies, Kate Watson and Lou Auger.

At Miles the Four Mortons bid fair to duplicate the success of their last appearance in Detroit, when attendance records at the Miles were smashed, but during the Wednesday evening performance Sam Morton was stricken with congestion of the brain and had to be taken to St. Mary's Hospital. The house physicians say that Mr. Morton's condition is improving, and that he is in no immediate danger. The week's bill at the Miles contained two other strong numbers. Clinton Lloyd in A Night with the Poets and Morris Golden, who labels himself The Fiddle with the Fiddle.

Vaughan Glaser taxed the capacity of the Lyceum 16-22 with Rupert Hughes' drama, The Man Between. The clientele of the house is rejoicing in the fact that the Glaser organization will enter upon its annual Spring and Summer season next Sunday evening, and The Only Way will be the opening attraction.

Irwin's Majestic at the Gayety 16-22 boasted some good principals. The male contingent offered some good examples of comedy, as seen upon the burlesque stage to-day and the feminine portion displayed excellent singing voices. Miss Bennett and Miss Shaw in a pantomime, An Affair of Honor, were received with favor. Next week, The Big Gaiety Show.

The Bollickers were greeted with good houses at the Avenue Theatre 16-22 and Miner's Americans will hold the same stage next week.

The Road Up the Mountain furnished melodramatic thrills at the Lafayette Theatre 16-22.

It was officially announced this week that J. M. Ward, manager of the Gayety Theatre, has purchased a substantial interest in the Saginaw club, of the Southern Michigan League.

Information of more than local interest is contained in the announcement of the incorporation of the Miles-Detroit Theatre co., capitalised at $500,000, two-fifths of which will be placed on sale at par value, $10 per share. The co. is formed for the purpose of buying, building and owning other theatres. C. H. Miles is president and C. W. Porter, secretary and treasurer.

Louis Mann, playing at the Garrick Theatre, was agreeably surprised this week by members of his co. and the management of the house when they presented him with a handsome chimes clock, reminiscent of Mr. Mann's role in The Man Who Stood Still.

Next week at the Temple Theatre headline honors will rest with Valerie Bergere, who will appear in a new one-act sketch by Victor R. Smalley, entitled Judgment, and Hardeen, with feats of mystery, will occupy a similar position at Miles Theatre. FLYP A. MARGNI.

PORT HURON.—CITY (Sam Hartwell): The Newlyweds 16: good business and co. The Oscar Coop Stock co. close three weeks of good business 22. The Student (local) 24, 25. The Private Secretary May 7. Madame Sherry 14. ——MAJESTIC (F. E. Johnson): The Famous Six Webers head the bill 17-22. Laveen, Cross and co. in Roman Sports and Pastimes 22-29. Marie Cahill in Judy Forgot May 8.

BENTON HARBOR.—BELL OPERA HOUSE (J. A. Simon, res. mgr.): May La Porte Stock co. 9-15: played the Great White Trail, Toll Gate Inn, Dorothy Verdon of Haddon Hall, One Girl in a Thousand, The White Princess gave good attraction, to good business. Kelley's Forty Minstrels 17: poor attraction, to fair business.

ADRIAN.—CROSWELL OPERA HOUSE (C. D. Hardy): The Honeymoon Trail 11: with a good co. gave excellent satisfaction, to a very good house. The Newlyweds and Their Baby 13, and packed the house to overflowing; splendid co.; gave fine satisfaction. House closed until May 8, when Blanche Walsh comes in The Other Woman.

KALAMAZOO.—ACADEMY (B. A. Bush): The Final Settlement 15 pleased fair houses. As Told in the Hills 22.——FULLER (W. J. Donnelly): Girl of the Mountains 15: poor business. Keith's Stock co. 17-22 (except 19) offered It's Never Too Late to Mend and My Jim; fine co. and business. Billie Burke in Susanne 19 pleased large house.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson): Edward Russell's interpretation of The Devil 12 pleased. The Final Settlement 17. Edward Wiegam closes the Lyceum Course 19. As Told in the Hills 22. The Blue Mouse 26.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. P. Jordan): A Cowboy's Girl 5 satisfied good business. House of a Thousand Candles 7: small audience. Vogel's Minstrels 17: good, to capacity. The Cat and the Fiddle 21.

IRON MOUNTAIN.—RUNDLE OPERA HOUSE (A. J. Rundle): The Cat and the Fiddle 12 pleased good house. Vogel's Minstrels May 3. Indiana Folks 6. The Girl in the Taxi 11. Daniel Boone 16. Sunny South 23.

BATTLE CREEK.—POST (E. R. Smith): Katie-Did 13; fine co. and business. Girl of the Mountains 16; fair co. and good business. My Friend from Dixie 22. Keith Stock co. 23. Ethel Barrymore 29.

ITHACA.—OPERA HOUSE (Fred S. Brown): Cowboy Girl co. 17 pleased fair house; co. good. Commercial Traveler May 1. Uncle Josh Spruceby 9.

CALUMET.—THEATRE (J. D. Cuddihy): The Rosary 18. Cat and the Fiddle 19. Vogel's Minstrels 21.

MINNESOTA.

ST. PAUL.

When Sweet Sixteen Drew Well All Week—Fannie Ward at the Orpheum.

Many flocked to the Metropolitan 16-22 to hear Eugene Cowles sing again, although When Sweet Sixteen possessed many other allurements as well. Frank Doane's "People Will Talk" and Katherine Stevenson's "Rosalind" were popular solo numbers. Scott Welsh, Louis Franklyn, Harriet Standon, Florence Nash, and Frances Gordon were extremely well liked. Y. M. C. A. Minstrels evening 22. Trebor, magician, 23. John Drew 24-26. Francis Wilson 27-29. Neill Stock season begins 30.

Darkness still prevails at the Shubert 16-22. James T. Powers 23-29.

Della Clarke in The White Squaw did fairly well at the Grand 16-22. Martin's U. T. C. 23-29. Barnum, the hypnotist, 30-May 6.

The stock co. opened well at the Colonial with Sweet Clover, and Clara Williams appeared to advantage in the title-role. Manager Tim Scanlan has provided an excellent co. and the venture should prosper. Texas 23-29.

Fannie Ward is an extremely lucky star in finding such a satisfying medium as An Unlucky Star. Others that scintillated at the Orpheum 16-22 were Bonita and Lew Hearn, Three California Girls, James H. Cullen, Potter and Harris, Brown and Ayer, and Narrow Brothers.

The Ducklings was the Star attraction 16-22.

Charles P. Salisbury and George E. Morrison will install a stock co. in the Shubert for the Summer season.

A. S. Lipman, who died recently in New York, is well remembered here as leading man of the stock co. at the old People's Theatre that stood on the corner of Sixth and Franklin streets in 1888 and '89. Those were the days when The Romany Rye, The Silver King, and Rosedale were at their zenith. The last named ran for two weeks, an unusual thing for that time, and Lipman's Elliott Gray will never be forgotten by those who were fortunate enough to see him play it.

James Neill's stock co. this year will be one of the strongest he has ever had and includes Ida Conquest, Frances Adler, Alice Lindahl, Ina Goldsmith, Lelia Thompson, Robert Drouet, John B. Maher, Robert Morris, Emmet Shackleford, Alfred Cooper, William David, Frederick Wallace, and Lawrence Knapp. The opening bill, 30-May 6, will be The New York Idea.

JOSEPH J. PFISTER.

MINNEAPOLIS.

Season About Over at the Metropolitan—Baker Stock Scored Again.

At the Metropolitan 16-22 The Quality of Mercy played to poor business, but proved an excellent offering, with a well balanced co., headed by Anne Sutherland, Nettie Bourne, and W. S. Hart. Howard Hall, Anna Wynne, and Addie Frank also did good work. The theatrical season will close week 23 with Francis Wilson in The Bachelor's Baby and John Drew in Smith.

At the Shubert James T. Powers drew excellent houses with Havana, one of the best musical comedies of many a day. Although in its third season, the piece has been kept up finely and the supporting co. was exceedingly capable. Howe's Travelogues will follow 23-29.

The Lee Baker co. at the Lyric scored again with The Road to Yesterday, the title-role being played with charming ingenuousness by Ida O'Day. Edith Evelyn repeated the success she won two seasons ago with her portrayal of Black Malena, an impersonation kerned exactly in spirit with the play and given a romantic touch that lifted it to a high plane. Lee Baker was the Jack, and the other roles were well filled by Bert Walter, Corbett Morris, Burke Clarke, Frank Priest, Arthur Capneien, Louise Farnum, Jane Meredith, Katherine Drew, and Maude Allis. She Stoops to Conquer will follow, with The Honor of the Family also underlined.

At the Bijou The Time, the Place and the Girl, with George Ebner and Amanda Hendricks, a Minneapolis girl, did well. Underlined are The White Squaw and Uncle Tom's Cabin, after which Klimt and Gazzolo will install a melodramatic stock for six weeks.

At the Orpheum Clayton White and Marie Stuart in Cherie headed the bill, with Raymond and Caverley a close second.

Edmond Hayes in The Wise Guy in Society closed the season at the Dewey, while Pads and Follies were at the Gayety.

James Neill will install a Summer stock co. at the Metropolitan, opening 30 in The Stubbornness of Geraldine. Arthur Byron will be leading man and Adelaide Keim leading woman. In the co. will be Ernest Glendenning, Katherine Keyes, James Galloway, Charles Greene, Edith Lockett, Allen Murnane, Walter Conally, Amelia Mayborn, Edward MacGregor, Daniel Matthew, and Roland Lee. The St. Paul co., to be headed by Robert Drouet and Ida Conquest, will open the same week with The New York Idea.

CARLTON W. MILES.

ROCHESTER.—METROPOLITAN (J. R. Reid): The Time, the Place and the Girl 4 to fair house. The Norwoods, hypnotists, 5-8 to good business. Tillie Olson 17 to good house. Sis Perkins 22. The Goddess of Liberty 27. Paid in Full 29. Barriers Burned Away May 10.

RED WING.—T. B. SHELDON MEMORIAL AUDITORIUM (W. A. Scott): The K. H. G. in Half Back Sandy 18: very much pleased a good house. U. T. C. 21. Sis Perkins 24. Goddess of Liberty 27.

ALBERT LEA.—BROADWAY (F. H. Mallery, res. mgr.): Girl of Eagle Ranch 16; good business; pleased. Cast Aside 17; poor house. Paid in Full 23. The Goddess of Liberty 24.

MISSISSIPPI.

BILOXI.—DUKATES (J. J. Corcoran): Pictures and songs 9-15 (except 14) pleased light business.——BIJOU: Motion pictures 9-15 (except 14); light business.——ITEM: Manager Corcoran opens his Airdome May 1.

JACKSON.—CENTURY (S. J. Myers): Flirting Princess 18 pleased full house. Chocolate Soldier 20. Damrosch's Orchestra May 23.

GULFPORT.—UNDER CANVAS: The W. I. Swain co. May 15-20.——AIRDOME (Fred Abbley): Opened 11 and drew S. R. O.

MISSOURI.

ST. LOUIS.

Higby Stock Company Deserves Praise—Rose Melville Delighted Many at the American.

Madame X entered upon its second week at the Shubert 17-24, and is attracting good and appreciative audiences. Henry Kolker in The Great Name 24-29.

Don't Lie to Your Wife opened at the Olympic 17. Dave Lewis in the leading role made a big hit. The play made good at the very rising of the curtain. As the evening wore on the laughter was of the crescendo style of hilarity. Sweet Sixteen 24-29.

Mosenthal's Old Folk Classic, Deborah, was at the German Theatre 17. Vilmaron Hohenau in the leading role disclosed the part in excellent fashion.

Rex Beach's comedy, Going Some, was played at the Garrick by the Higby Stock co. 17-24. Mr. Higby, Miss Derby, Miss Kilduff, and the rest of the co. addressed themselves intelligently to their several tasks. The details of the action were well wrought out. A Gilded Fool 24-29.

Lyman Howe's pictures were continued 17-24 at the Century. Among the most interesting films were the maneuvers of the Mexican armies and the wreck of the steamship Amazon.

Rose Melville played Sis Hopkins to the delight of the American audiences. The play, though old, has lost none of its comedy, and Miss Melville held the audience at her mercy. The House Next Door 24-29.

William Jossey and the New Imperial Stock co. played St. Elmo 17-24. The co. seems to know each other's style, and make a very effective showing. Lena Rivers 24-29.

Richard and Pringle's Minstrels opened at Havlin's. The play is full of fun, and several novelty dances that were introduced would be hard to surpass. Caught in Mid-Ocean 24-29.

Irene Franklin, the popular singing comedienne, headed the bill at the Columbia. There are some five or six other acts of a caliber that will not detract from Miss Franklin's offer.

The Princess offered a very novel bill 17-24. Frank Parker showed himself a juggler of remarkable ability. Tom Brandford's impersonation of a brass band also attracted great attention. There are also four or five other acts of very high merit.

S. Chester Landrum gave his interpretive recital, Seven Oaks, 18, at the Young Woman's Christian Association. Mr. Landrum must be credited as a genius in this line, and he had the house at his mercy.

On the 21st the Russian Countess Thamara De Swirsky is to present her classic dance cycle and play several piano solos.

VIVIAN S. WATKINS.

KANSAS CITY.

Good Bills and Business at All Houses—Emma Dunn and Eva Lang Well Received.

The Willis Wood had The Lily 17-22, presented by Nance O'Neil. Charles Cartwright, and the big Belasco co. playing to good business nightly. Miss O'Neil is seen to the best advantage in the part of the spinster sister that she has yet essayed here and won frequent applause for her splendid work. Charles Cartwright gives a characterization such as is seldom seen on the local stage and shared in the honors with Miss O'Neil. Elliott Dexter, Ethel Terry, and Oscar Eagle also deserve mention. The play was artistically staged. Eva Lang in A Woman's Way 23-29.

Henry Kolker in The Great Name was the Shubert offering 17-22, playing to an excellent week's business. Mr. Kolker was leading man of a stock co. which held forth at the Shubert several years ago and gained many admirers here through his excellent work, while he has also appeared here several times since. Of the

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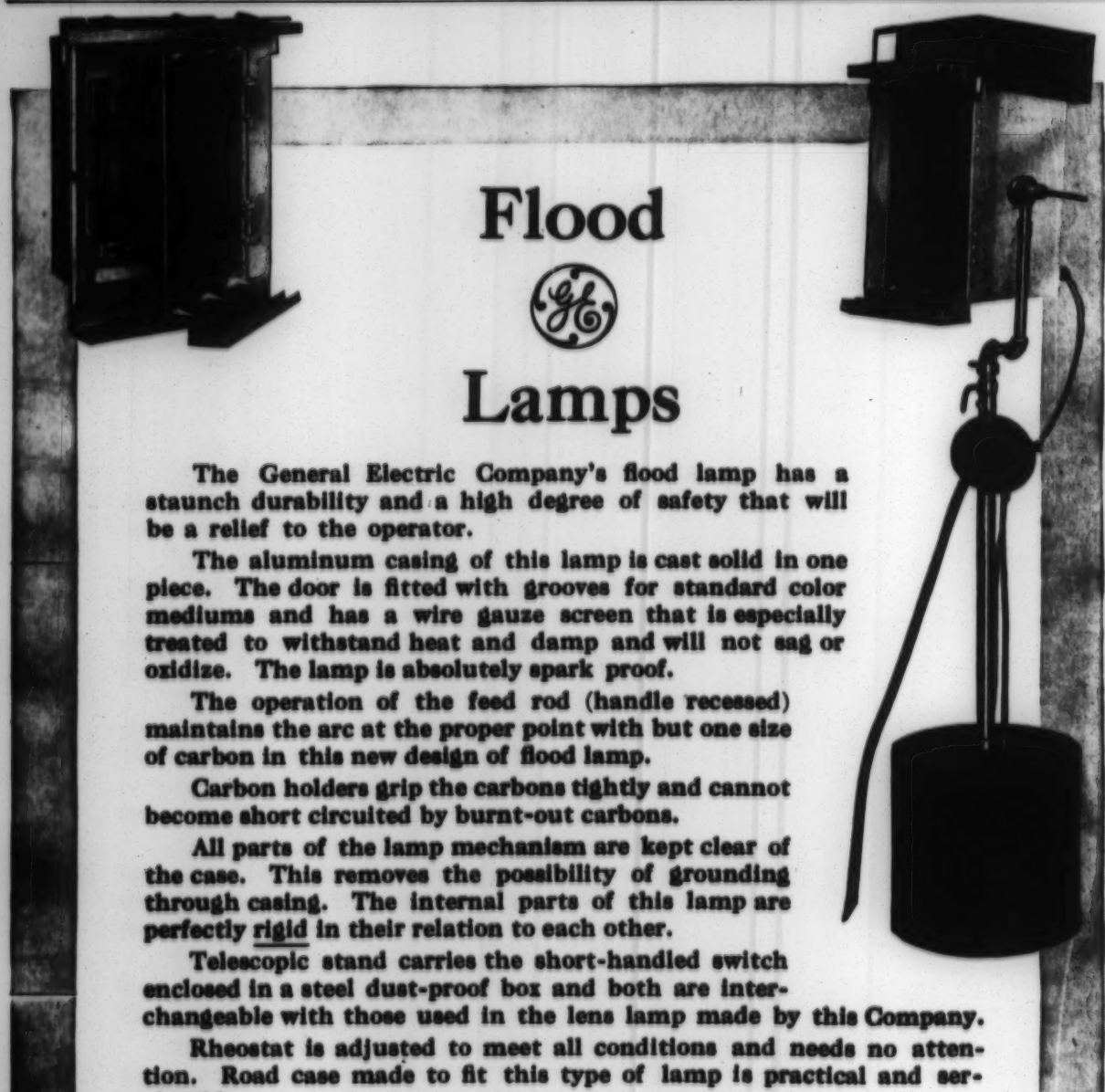

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supporting co. Russ Wythal, W. P. Richmond, Sam Edwards, Louise Woods, Frances Gaunt, Ruth Chatterton, and Lizzie Hudson Collier all deserve praise. The play was well staged. Madame X 23-29.

Faust was given a three-night presentation at the Auditorium 17-19, under the auspices of the Conservatory of Music Opera Society, and scored heavily. Joseph Sheehan sang the title-role, Ottley Cranston was the Mephisto, and Louie Collier-Cranston appeared as Marguerite, a trio, in fact, that would bring success to almost any production. Other parts were excellently sung by local singers, while the chorus was likewise made up of amateurs. Mr. and Mrs. Cranston, who now reside here, were the principals in the direction of the rehearsals and did much toward the success of the piece.

Al. H. Wilson appeared at the Grand 16-22 in his latest offering, The German Prince, and played to good business. The play was amusing throughout, while the star scored heavily in his several vocal numbers. Mabel Wright, Lizzie Conway, Edwin Barbour, and William Gill handled principal parts to general satisfaction. William H. Turner in Father and the Boys 23-29.

No Mother to Guide Her opened to big business at the Gillies 16 and continued for the week, the work of Donna Lee in the leading role winning much well deserved applause. Richards and Pringle's Minstrels 23-29.

Emma Dunn in her sketch, The Baby, was easily the big hit of the Orpheum 16-22, and, in fact, proved one of the very best of the many playlets seen at that house this season. Business big.

The Empress had a big bill 16-22, with a double headliner, and showed to big business. The place of honor was divided between the Hawley and Olcott co. and Dan Sherman's Jay Circus.

Elmer Tenley and his Pennant Winners were the Century bill 16-22, playing to good business. A co. of ability presented one of the old-time burlesques and was well received. Yankee Doodle Girls 23-29.

The Golden Crook held the boards at the Gayety 16-22, opening to good business. Billy Arlington was featured in a bill of entertaining quality and scored heavily. The Beauty Trust 23-29.

Emma Dunn, appearing at the Orpheum this week, is one of the old favorites of the Woodward Stock which held forth here for a number of years. Miss Dunn has pleased Kansas City audiences many times, but probably never better than in her present little playlet. The reception tendered her was most enthusiastic at each performance.

Eva Lang, who comes to the Willis Wood next week, is another of the old Woodward forces who has a large local following. Miss Lang was leading woman during the latter years of the co. here. D. KEEDY CAMPBELL.

ST. JOSEPH.—SHUBERT (Harry Fitzgerald): Al. H. Wilson in A German Prince 14; good co. and production; pleased fair business. Miss Nobody from Starland 16, 17; splendid co., of which Olive Vail, Ralph Riggs, Bertee Beaumonte were special favorites. A real beauty chorus, handsome costumes and good stage settings; business good. Marie Cahill in Judy Forgot 18. Minneapolis Symphony Orchestra 20. Columbus Club Minstrels 24, 25.—LYCEUM (C. U. Philley): Madame Sherry 9, 10; one of the best attractions of the season. Ada Meade was delightful in the part of Yvonne Sherry. Alta Virginia Houston was a close second in popular favor; business crowded. My Friend from Dixie 11, 12, by a capable co.; pleased good business. The Pennant Winners Extravaganza 13-15 drew good houses. U. T. C. 16-18. Yankee Doodle Girls 20-22.

HANNIBAL.—PARK (J. B. Price): Girl from Home 15 pleased two fair houses.—ITEM: This closes the season.

MONTANA.

BUTTE.—BROADWAY (James K. Heslet): The Spendthrift 16. Gertrude Elliott 20. Paul Gilmore 30. The Merry Widow May 3. Marie Dressler 4. May Irwin 9. Madame Sherry 10.—FAMILY (Dick P. Sutton): Closed.—ITEMS: While "Uncle" Dick Sutton and wife are auto touring California for pleasure and incidentally buying an odd theatre or two as a diversion, his interests here are being looked after by his nephew, Karl Keeler, a clever youngster, intrusted with the interests of the Broadway as treasurer.—The T. M. A. annual benefit 27 will have help of over fifty professionals.

NEBRASKA.

OMAHA.

Business Continues Good at the Brandeis—Stock Company Notes.

My Friend from Dixie, the musical comedy, with a large and capable co. of good singers and dancers, played to splendid business at the Brandeis 13-15. The Arcadians 16 also did well and regret was expressed at the brevity of the engagement. Francis Wilson in his own play, The Bachelor's Baby, made an excellent impression to a series of good-sized audiences 17-19. Managers Burgess and Woodward announce Mary Cahill 21, 22. The Man on the Box 27-29, John Drew May 1, 2, Mary Garden 5, Grace Van Studdiford 6.

At the Orpheum Manager Byrne is still wearing his prosperous smile and turning away applicants for seats almost every evening. The daily matinees are also well attended. Programme for week of 16 consists of William Ferry, Jarvis and Harrison, Lillian Burkhart and co., Kalmar and Brown, Harry Tate's English co., Frank Tinney, and the Four Famous Vanis.

The Queen of Bohemia is the offering at the Gayety, opening to the usual large Sunday audience. Every one seems pleased. The Golden Crook Extravaganza co. 23-29.

The Yankee Doodle Girls were seen by many at the Krug 16-19 and made an excellent impression.

The bill at the American for week of 16 was the La Vellas, Ed Gray, the Rennee Family, Caine and Odom, and Leroy and Clayton. Business good.

This is the final week's engagement of the Eva Lang co. at the Boyd, the co. opening in Kansas City 23. The programme for the present week is A Woman's Way and An American Widow. Eugene Ormonde joined the co. this week as leading man and accompanies the organization to Kansas City. The Long Stock co. opens a Summer season at the Boyd 23 in Sweet Clover. J. RINGWALT.

LINCOLN.—OLIVER (F. C. Behrung): Al. H. Wilson in A German Prince 13 to good business; pleasing performance. A Winning Miss 15 to fair business; (third engagement this season.—LYRIC (L. M. Gorman): The Substitute 10-15; good co. and business.—ORPHEUM (H. E. Billings): Excellent bill, to capacity 10-18.

NORFOLK.—AUDITORIUM (M. W. Jencks): Al. G. Field's Minstrels 15; good house; well pleased. Blue Mouse 18. Whirl o' th' Town 20 (local), direction of James W. Evans.

NEW HAMPSHIRE.

PORTSMOUTH.—THEATRE (F. W. Hartford): Stetson's U. T. C. 13 to good business. The Three Twins 20. Evans's Honey Boy Minstrels 26. Bright Eyes 28.

DOVER.—CITY OPERA HOUSE (Corson and King): Three Twins 20. Bright Eyes 27. Polly of the Circus May 1.

BERLIN.—ALBERT (Albert Croteau): The Doll's House 19 canceled.

NEW JERSEY.

NEWARK.

Truly Shattuck and Company Scored Hits—Horace Wright and Rene Dietrich Pleased.

Alma, Where Do You Live? was presented at the Newark 17-22. In the role of Alma, Truly Shattuck was delightful. She has a pleasant singing voice and in the waltz and other numbers scored heavily. Robert Edson 24, which closes the regular season. The Corse Payton Stock co. opens the Summer season May 1, presenting Sweet Kitty Bellairs.

The Volunteer Organist was the offering at the Columbia 17-22.

The Bohemian Burlesquers, with Dare Devil Schreyer, paid their annual visit at the Empire 17-22. Patsy in Paris and the Belle of the Boarding School were the two extravaganzas, in which Andy Gardner, Mark Thompson, Bill Lawrence, Mildred Valmore, Ida Nicolai and Cherrie Young enact the leading roles. Hugh Bernhard, Jack Dunham and Ah Ling Foo add much to the success of the entertainment.

The Marathon Girls pleased the audiences at Waldmann's Opera House 17-22. The cast includes Louis Rashman, Mark Adams, Ed Morton, Alfred K. Hall, Ben Hastings, Hans Wilson and May Kelly.

The Star's Dressing Room, by Henshaw and Morris, proved to be a diverting offering at the Court 17-19. Others on the programme: Bowen and Bowen, Harvard and Cornell, John Dreano, Lantry and Devlin, the Loews. The latter part of the week a fine bill was offered, including Allen and Nestor in A Thief in the Night, Evans and Harrington, Genevieve Warner, Miller and Eagle.

The Son of Solomon, an unusually good vaudeville production, headed the bill at Proctor's 17-22. Hugh Herbert, assisted by Margot Williams and Thomas A. Everett, gave a performance seldom seen on the vaudeville stage, a fine, little drama, capitally acted. Others on the bill were Lyons and Yosco, Roberts' Cat and Rat Circus, Kit Dawson and the Gillette Sisters, the Athletas Sisters. The greatest favorites seemed to be Horace Wright and Rene Dietrich, who were warmly received, not only for the beautiful singing, but because Mr. Wright is a Newark boy, and has won favor in the past at the Olympic Park and local concerts. James Thornton struggled through his monologue, although his throat was in such bad condition that it was a great effort. He did not appear after Monday, as he left for Philadelphia to consult a specialist.

Alfred G. Warberg, the stage director for the Corse Payton Stock co., which opens May 1, is in town, preparing for the opening.

GEORGE S. APPLEGATE.

JERSEY CITY.

Easter Week Brings Good Business—Personal Mention and Some Gossip.

Mrs. Wiggs of the Cabbage Patch drew excellent business to the Majestic 17-22 and gave the best of satisfaction. The co. is a capital one and all the familiar parts were well and ably taken care of. As Mrs. Wiggs Blanche Chapman is immense. Minnie Milne is exceedingly funny as Miss Hazy. Thomas Aitken is very good as Mr. Stubbins. Mary McManus is fine as Lover Mary. Ruth Handforth as Mrs. Elchorn, Petra Falkman as Mrs. Schultz, Janet Knox as Miss Lucy, Clyde Hunnewell as Bob.

and Fred Holloway as Chris Hazy are all good. The children's roles were well sustained. Thurston, the magician, 24-29. Polly of the Circus May 1-6.

Jack and the Beanstalk was a strong magnet at the Orpheum 17-22, when the full strength of the Spooner Stock co. was tested, and it once more made good. The play was put on in a most complete manner and a large chorus was used. Edna May Spooner made a captivating Jack, and Arthur S. Byron as Sinbad was very funny and very good. Florence Hill made a decided hit as Little Miss Muffitt and her singing specialties went very big. She is a talented soubrette. Augustus Phillips was the Queen Dowager of Faries, and created a sensation when he appeared made up as a fairy. Neil Barrett was fine in the heavy part as captain of the Forty Thieves, and Phil Quinn loomed up as his assistant villain. Harry B. Castle as the Giant and Richard Pardon as King Cole were also well cast. A Miss Thayer was very acceptable as Princess Mary, and Olive Grove as Old Mother Hubbard and Leila Davis as the Old Woman Who Lived in a Shoe were, as usual, all to the good. A number of children appeared as fairies and all the small parts were well looked after. The Fortunes of Betty 24-29. The Private Secretary May 1-6.

Mrs. Eva Fay is a drawing card at the Monticello Theatre here 17-22. People turned away at every performance.

An extra matinee is to be given at the Orpheum Theatre 21, when Cecil Spooner and her New York co. will be guests of her mother (Mary Gibbs Spooner) and sister (Edna May Spooner) at the Orpheum Theatre, and witness a performance of Jack and the Beanstalk. For Edna May's birthday week (May 8) she will appear as Trilby.

Harold Kennedy, who has been comedian of the Spooner Stock co. ever since that organization took up headquarters at the Orpheum Theatre, in this city, last October, closed his engagement here 15, in order to fill a Summer season with E. A. Schiller's stock co. at Norfolk, Va., opening there 24 in The Girl of the Golden West. From the moment Mr. Kennedy first appeared in this city as a member of the Spooner co. he became a genuine favorite. His work was always well done and his methods were clean. He made many warm friends during his stay here, who are sorry to have him leave, if only for the Summer season. He has a cheery disposition, can act, sing and dance, and is a capital acquisition to any co. At his closing performance, 15, Mr. Kennedy received tokens of esteem from the members of the Spooner co. and from a number of his admirers. Mrs. Kennedy goes with her husband and will also be a member of the Norfolk co. Arthur S. Byron, the rotund comedian, succeeds Mr. Kennedy.

The Bon Ton Theatre has been thoroughly cleansed, and reopened 17 with moving [illegible] and vaudeville. Richard A. Wolff remains as stage-manager and Eddie Callagan as treasurer.

Thurston, the magician, will entertain 800 newsboys at his opening performance in the Majestic Theatre here 24. The boys will be the guests of the *Jersey "Journal."*

Manager Frank R. Henderson has booked Graustark for a week in May at his Majestic Theatre.

Claude Payton will leave the Gayety Theatre, Hoboken, 22. He has played continuously in stock for three years past and has made many friends. After a short rest he will play the leading roles at the Grand Opera House, Manhattan. Samuel B. Hardy will succeed Mr. Payton as leading man in Hoboken.

WALTER C. SMITH.

HOBOKEN.

Three Stock Companies Make Bids for Patronage—Frank Armstrong Did Well.

May 1 will bring forth three stock cos. here. Corse Payton at the Gayety, where they are still doing a fine business; Louise Vale at the Empire, and the Hudson Stock co. at Union Hill. So you see we will be "well stocked."

The Corse Payton Stock co. presented The Right of Way 17-22, and without any doubt gave their best performance this season. Claude Payton as Charley Steele was most suitably casted and handled the role splendidly. John Ince played the small role. Eustance Wantage, and received heavy applause when he made his exit. Bernard McOwen was excellent in the small role of Captain Thomas Fairing. John Gray was, as usual, very clever as Billy Wantage, the boy who went astray. Albert O. Warberg assumed the role of Joe Portugais, which was created by Theodore Roberts, and made a great impression. Gertrude Dion Magill as Kathleen, Betsy Bacon as Barson, were all that could be expected. Florence Gear looked sweetly pretty as Rosalie. Elizabeth Rathburn surprised us with a character somewhat different for any she has assumed during her stay in Hoboken, as Paulette Dubois she was the brasen, fredy woman that one does not care to know. She shocked some of her admirers when they saw her actually smoking a real cigarette, but one must do many things for art's sake. Special credit is due Frank Armstrong, who was cast for two small roles; but, owing to the sudden illness of Frank Mullen, Mr. Armstrong was asked to play the Abbe about half-hour before the raising of the curtain, which he did with but a very few promptings.

Albert O. Warberg, who has been a great favorite in Hoboken, especially among the students, whom he has coached in several entertainments, leaves this week to do more important work for Mr. Payton's co., which opens in Newark, May 1.

Mr. Warberg is, without doubt, a tireless worker, and deserves great credit for the work done during the long season in Hoboken, and it is with regret we see him leave. Hoboken's loss is Newark's gain.

Elizabeth Rathburn celebrates her first full year at the Gayety Theatre this week, and is still a great favorite.

Una Abell Brinker and George Drury Hart are appearing in a sketch at the Hudson 17-22. Mr. Hart leaves for Utica, N. Y., 23, to join the Apel Stock co. for the Summer.

BURLINGTON.—AUDITORIUM (Charles M. Lanning): McFadden's Flats, with Joe Sullivan, Eddie Dale, and the diminutive comedian, Jerry Sullivan, as the "kid," the chief funmakers, went with a dash and swing that kept the after Lenten audience of generous proportion in continuous laughter. Annie Hart and others gave adequate support. Claude Speck, co-worker of Jerry Sullivan, was unable to appear through illness. Vaudeville and pictures, of the interesting kind, drew a crowded house 15. Ehrandaull Dutton and co. in a clever acrobatic novelty, Lewis Carr in a repertoire of songs, and Searles and George, who offered The Tricky Messenger, were each accorded a warm welcome. The Lannagraph closed the bill. Vaudeville 27. The Smart Set May 2. Delanco Choral Society in Mikado 15.—ITEMS: Manager Church, of the Majestic, entertained large audiences 15 with the Musical Seminoles. Tony Murphy, and an excellent run of pictures as the drawing cards 15.—The local Lodge of Elks will be in the field with a strong baseball nine the coming season. The managerial reins will again be in the hands of Thomas Mooney, under whose efficient management the club won the State baseball pendant of Elkdom in 1910.

J. WILL BURR.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses): The Dollar Princess 15; big business afternoon and night. John E. Henshaw in The Best People on Earth 17; poor business. Wagenhals and Kemper presented for the first time on any stage What the Doctor Ordered 18, 19; delighted large houses with its story of family jars, fascinatingly worked out. Cast follows: Jacob Wendell, Jr., Allan Pollock, Virginia Hammond, Kate Meek, Harriet Otis Dellenbaugh, Anne Meredith, and Katherine Bayard Bell. McFadden's Flats 21, 22.—TRENT (Montgomery Moses): Business and bill good for the week of 17: The Four Song Writers, the Harts, Zazelle and Vernon co., Books-Human Trio, Perdice Trio, and the Trentograph.—ITEM: Jacob Wendell, Jr. leading man in What the Doctor Ordered, was taken ill with pneumonia here 19, and taken to New York in special car.

ELIZABETH.—PROCTOR'S (Fred Thomson): Paulich Trio, clay modelers; Oliva Duo, street singers; William B. Batton, comedy sketch; Brooks and Vedder, songs and dance; "Alfred the Great," trained monkey; Herman K. Seits, comedian; Joyce and Donnelly, songs and dance; Anthony Smith and co., comedy sketch; Maxwell and Dudley, song and dance; Vail's Hour Glass, delusion, 17-22.—ITEM: Interior of theatre recently redecorated in artistic style. New electric sign placed at Proctor's Broad Street house.

UNION HILL.—HUDSON: Una Abell Brinker and co., Louis Simon and co., the Exposition Four, the Fred St. Ongo Troupe, Diamond and Rothe, William Baylis, and Al. and Fanny Stedman 17-23; business continues fine. The stock co. opens season May 1.

BRIDGETON.—CRITERION (Ed. B. Moore): McFadden's Flats pleased capacity business 19.

NEW YORK.

BUFFALO.

The Anson-Gillmore Company Opened to Well-Pleased Houses at the Teck.

The Anson-Gillmore Stock co. opened an indefinite engagement at the Teck 17 offering Henry Arthur Jones' The Liars. An audience which almost reached the capacity point enthusiastically received the play and players, and there is every reason to feel assured of a highly successful engagement. No better co. of players has ever visited this city, and the press was unanimous in its praise of the different members of this excellent organization. The roster includes ten players from the New Theatre, of New York city, viz., Frank Gillmore, A. E. Anson, Reginald Barlow, A. M. Botsford, Cecil Yapp, Roland Rushton, Edwin Cushman, Russell Reid, W. Hopper, John Sutherland, Ruth Chester, Mary Grey, Beatrice Noyes, Margaret Fareleigh, Laura McGillvray, Leah Bateman-Hunter, a very beautiful and talented woman. Jack Straw is underlined for the week of 24. The Belle of Niagara, from the pen of James Whitcomb Reilley, a local newspaper man, was presented by local talent at the Star 17-19, under the auspices of Buffalo Aerie of Eagles, and was well received by large and appreciative audiences. One of the delights of the performance was the excellent work of Anna Battin Edwards and Legrand Brooks. Olive Coveny, who possesses a beautiful contralto voice, displayed undoubted histrionic ability and, with proper training, would do well on the professional stage.

Ward and Vokes in The Trouble Makers, with Lucy Daly, packed the Lyric 17-22, and kept the audiences in roars of laughter all the time these two clever comedians were on the stage. This proved to be one of the best productions seen at the house this season.

At Shea's 17-22: Annette Kellerman, Genero and Bailey, Howard and Howard, Maude Hall Macy, Linton and Laurence, Ila Grannon, Harry Jolson, La Mase, Quail and Joe, and Kinetograph.

Watson's Big Show was well taken care of at the Lafayette 17-22.

Hurtig and Seamon's Follies of New York and Paris put on one of the best bills of the season at the Garden 17-22 and large audiences were well pleased. F. T. O'CONNOR.

ALBANY.—HARMANUS BLEECKER HALL (J. Gilbert Gordon, res. mgr.): The engagement of the Lytell-Vaughan Stock co. is proving a phenomenally successful one, and business continues up to the capacity mark at each performance. For the fifth week, 17-22, The Girl of the Golden West was presented in a highly satisfactory manner. The co. being admirably cast throughout. Evelyn Vaughan as the Girl winning a genuine success, Mr. Lytell and Jack Sumner also won marked favor. Billy 24-29.—EMPIRE (James H. Rhodes, res. mgr.): Al. Reeves's Beauty Show 17-19, with Andy Lewis, Idylla Vyner, Julia Sinclair, Busch-Devere Four, the chief features, provided a class of up-to-date performance to the usual big business. Singers Serenaders 20-22. Robie's Knickerbockers 24-26.—GAIETY (Oliver H. Stacy): Dinkins's Jolly Girls 17-22; did tremendous business which taxed the capacity of the house the entire week. The two farces gave the co. excellent opportunity for comedy and song hits. The sensational dances of Princess Helene won considerable favor. The Monte Carlo Girls 24-29.—PROCTOR'S (Howard Graham, res. mgr.): Vaudeville and pictures did a thriving business 17-22.—MAJESTIC (Emil Deitches): Vaudeville and pictures 17-22 drew large crowds.—ITEMS: Inez Buck, a stock co. favorite here, will rejoin the Lytell-Vaughan co. next week, appearing in the cast of Billy.—Manager James H. Rhodes, of the Empire Theatre, announces high-class vaudeville bookings at this house after the closing of the regular burlesque season May 6. The same management has also arranged for the engagement of Madame Sherry May 19, 20.

GEORGE W. HERRICK.

ELMIRA.—LYCEUM (Lee Norton): A Stubborn Cinderella 17; large and well-pleased house. Madame X 20. Mother 22; closed season.—MOZART (G. W. Middleton): The Stanford and Western Players pleased with a strong production of Pierre of the Plains 17-22. Allan Holmer scored in the title-role, Emily Smiley was a splendid Jen Galbraith, James Slevin, a newcomer, pleased as Tom Redding, and good work was contributed by Maurice Stanford, August Habeck, Virginia Hemmings, J. Atwood Walker, Harry Wilgus, Egbert Munro, Eugene La Rue, and William Clements. Divorcons 24-29.—MAJESTIC (G. H. Van Demark): Chassino, Catchell and Madora, Levine and Levine, and the Four MacNanis 17-22; capacity delighted.—FAMILY (Lee Norton): William McKee and co., Mabel Carew, Youna, Zarelli and D'Armon, Al Marsener, and Elsa and Brown 17-22; good bill and business.—OLD HAPPY (Thomas Connelly): Clifton Mallory Stock co. in David Garrick, Caste, and Our Minister 17-22; entertaining, to excellent business.—ITEMS: Osborne Clemson joined the Stubborn Cinderella co. here 17, and played Mac in splendid fashion.—Manager George Lyding, of Horick's Theatre, has signed Jack Henderson as leading comedian for the opera season at that house, and Charles Ford to sing leading tenor roles.—Nagel and Pierce, of Rochester, have purchased property at Geneva, N. Y., and will shortly commence the erection of a vaudeville house with a capacity of 1,000. J. MAXWELL BEERS.

SYRACUSE.—WIETING (John L. Kerr): The Wieting Players opened the stock season to a big house 17, which continued large throughout the week. Soldiers of Fortune was the inaugural play selected, and was well done. In William Ingersoll the Wieting Players have something more than a matinee idol. He is a broad, confident and magnetic actor and bears the fruit of long experience. Miss Talmadge as Hope Langham, Miss Booth as Madame Alvarez, Walter Fredericks as MacWilliams, Robert Le Sueur, Norman Phillips, and Richard Manning were prominent. The College Widow 24-29.—EMPIRE (F. Gage): The Dollar Princess, with Donald Brian, to good business 17, 18. The Round Up 20-22. The Country Boy 24-29.—BASTABLE (S. Bastable): The Virginian, with an excellent co., attracted well 13-15. The Light Eternal, with Eugenie Blair, 17-22, was a sumptuous production, richly costumed and splendidly acted. George A. Lessey in the lead was most capable. Mr. Lessey was remembered as having played in stock here a number of years ago. East Lynne 24-26. Boots and Saddles 27-29.—ITEM: Inez Plummer, the charming and talented daughter of Manager Charles H. Plummer, of the Grand, played that house 17-22, supporting Paul Dietzy in the latter's extremely funny skit on college life, The Come Back. Miss Plummer was warmly greeted at each performance and fairly deluged with flowers. E. A. BRIDGMAN.

ROCHESTER.—LYCEUM (M. B. Wells): The reappearance of Madame Sherry 17-19 attracted large and enthusiastic houses. The particular star of the occasion was Lina Abarbanell. Her singing and dancing was a delight. William Norris and Elizabeth Murray rendered able assistance. The Dollar Princess 20-22. At the head of the large cast of principals was Donald Brian, who sang enjoyably. Will Heat was effective in the comedy scenes. The music was well rendered and well sung; big business. Raymond Hitchcock in The Man Who Owns Broadway 24, 25. Lyceum Players May 1-6.—BAKER (P. G. Parry): Superba, with its scenic effects and much comedy, drew well 17-22. The Light Eternal 24-29.—COOK'S (J. Hunt): Is Marriage a Failure? proved an excellent vehicle for the various members of Rochester's Own Stock co. 17-22. Charlotte Hunt in the lead was excellent. Crane Wilbur, the new leading man, created a favorable impression. The Devil 24-29.—CORINTHIAN (F. Strauss): Queens of the Jardin de Paris 17-22 brought forward some excellent burlesque entertainers. Harry Koler and Rose De Mar acted and sang effectively. The big feature of the show was a pantomime called La Fleur Damselle; big business.

E. G. ZIMMER.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles G. McDonald): The Clara Turner Stock co. inaugurated the Summer season opening with The Girl of the Golden West 17-22 to crowded houses. Miss Hobbs was presented 19 by the Schenectady Dramatic Club for the benefit of the Nurses' Fund to a large and well-pleased audience. The Girl and the Detective 24-29.—MOHAWK (Charles T. Taylor): Clark's Runaway Girls 13-15; entertained good houses. Jack Reid, Frank Wakefield, and Estella Rose are at the head co. The Serenaders gave a good account of themselves 17-19, playing to capacity houses at each performance. Lew Kelly as the principal comedian in the character of Professor Done is "one best bet." Others giving capable support are: Mullen and Coogan, Margaret King, and Grace Vinton. Al. Reeves's Beauty Show 20-22. Queens of the Jardin de Paris 24-26. Knickerbockers 27-29. Follies of New York and Paris May 1-3.

NAT. SAHR.

SARATOGA SPRINGS.—BROADWAY (L. C. Varney, supervisor): Haymakers Minstrels May 1. The Campaigners 11. What Happened to Jones 17.—PONTIAC (J. C. Graul): Excellent entertainment was given by Al. Marsener, Davenport and Francis, Elsa and Brown, M. F. Reynolds, Palmer Hines, Taylor Sisters, Fleming and Lee, Van Dalle Sisters.

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Al. Wilson, Musical Forests, Palean, Green and Jolly, Herbert and Calvi, Sylvester, Rock and Wells, Ted Telley, Albert H. Busby, Cora Williams, Jean Woods, and Zarrell Brothers week ending were well received by good-sized audiences.

GLENS FALLS.—EMPIRE (J. A. Holden): Arthur Maitland and co. made good their every promise 17. The opening bill, When We Were Twenty-one, was ably presented by one of the most evenly balanced cos. ever seen here. Mr. Maitland appeared in the leading role, being ably assisted by Miss Truxton. Mr. Maitland at the end of the second act received two beautiful floral pieces. A pleasing feature of the production was the appearance of M. J. Mansfield, a talented young actor of this city. The balance of the cast acted their respective parts in a creditable manner. Brewster's Millions follows.

GLOVERSVILLE.—DARLING (Will E. Gantt): Grace George 7 in Sauce for the Goose to a big house. Miss George was at her best; supporting co. excellent. Sweetest Girl in Dixie 8 pleased two good houses. Rosary 17, matinee and night; good co. and production; big business. Hedwig Richard 24. My Cinderella Girl 26. George Sidney in The Joy Rider 27, 28.

MIDDLETOWN. — STRATTON (O. S. Hathaway): Vitagraph 17, 18; fine business. Sweetest Girl in Dixie 19; two fair houses. Bert Lamont Musical Comedy co. in The College Girl and Prince for a Day 20-22, with matinees, to ordinary business. Girl in the Taxi 25. The Jolly Girls 26. A Stubborn Cinderella 27. My Cinderella Girl May 1.

PORT HENRY.—VILLAGE HALL (Albert E. Ryan): The Time, the Place and the Girl March 29 delighted good-sized audience. Hortense Nielson in A Doll's House 8; very small but appreciative audience; co. good. Guy Brothers Minstrels 10; fair business. The Man of the Hour 18.—ITEM: No immediate bookings.

BINGHAMTON.—STONE OPERA HOUSE (Fred Gillen): Williams College Dramatic Club 15; well attended. Sweetest Girl in Dixie 17; drew good house. Elks' Minstrels (local) 18 was a big financial success. Madame X 21. My Cinderella Girl 22. A Prince for a Day 24, 25.

NEWBURGH.—ACADEMY (Fred M. Taylor): La Mont's Funmakers in College Girl and A Prince for a Day 17-19 to good business; pleasing performances. Mabel Hite in A Certain Party 22. Jolly Girls 24. Girl in the Taxi 25. Phil Ott's Comedians 28.

PEEN YAN.—SAMPSON (C. H. Sisson): Clifton Mallory in repertoire 10-12; poor business. The Newlyweds and Their Baby 18 delighted capacity. Earl Knapp as the Baby and H. L. Doe as the Waiter deserve special mention. The Flaming Arrow 22. The Rosary 25.

OSWEGO. — RICHARDSON (William J. Beehman): Polly of the Circus 17. May Irwin in Getting a Polish 21. The Rosary 24.——ITEM: Frederick Gillen, manager of the Stone Opera House, Binghamton, N. Y., spent Easter the guest of his mother, in this city.

OSWEGO.—PROCTOR'S: Vaudeville 17-22 pleased good business; bill included Hi Greenway, Billy Saxton, Four Killarney Girls, and Jennie Curtis.——NEW THEATRE and EMPIRE: Pictures and songs; business good.

UTICA.—MAJESTIC (Ford S. Anderson): Dollar Princess 19 pleased fine business; co. included Donald Brian, Daisie Le Hay and Hilda Vining. The Flaming Arrow 20. Girl in the Taxi 21, 22.

PALMYRA.—OPERA HOUSE (H. L. Averill): Vaudeville and pictures 15-22 to big business. Bert Lamont's College Girl May 4. Edward Waldman in Dr. Jekyll and Mr. Hyde 8.

JAMESTOWN. — SAMUELS OPERA HOUSE (J. J. Waters): The Time, the Place and the Girl 18; good co.; fair business. Mother 21. The Newlyweds 22.

HORNELL.—SHATTUCK OPERA HOUSE (Charles E. Smith): Opera Sylvia (local) 20, 21. Vaudeville 24-29, headed by Mabel Carew and Colgatts.

ONEONTA.—THEATRE (H. M. Dunham): Phil Ott's Comedians in The Explorer 4 pleased capacity. The Thief 22. My Cinderella Girl 24.

AUBURN.—AUDITORIUM (J. N. Ross): Girl in the Taxi 20; fair house. Raymond Hitchcock 26.——BURTIS-GRAND (J. O. Mancke): Vaudeville 17-20.

KINGSTON.—OPERA HOUSE (C. V. De Witt): The Girl in the Taxi, with Carter De Haven, 24.

PLATTSBURGH.—THEATRE (P. J. Waldin): Man of the Hour 17; strong co.; pleased small house. Polly of the Circus 18 pleased.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle): Man of the Hour 19 to capacity house; good co.

NORTH CAROLINA.

ASHEVILLE. — AUDITORIUM (S. A. Sechler): James K. Hackett 21.

NORTH DAKOTA.

JAMESTOWN.—OPERA HOUSE (Morris Beck): The Barrier 18.——ORPHEUM (James Spaulding): Good houses all the week, as usual; pleasing attractions, including Mr. and Mrs. C. Rathe, musical act, and Ro Neto, comedy juggler.

LISTON.—OPERA HOUSE (H. N. Turner): Fraser Stock co. 13; good co. and business.

OHIO.

CLEVELAND.

Grand Opera Enjoyed by Patrons of the Hippodrome—Good Business.

The Metropolitan Grand Opera co. opened an engagement of three nights and a matinee at Keith's Hippodrome 20 in Otello, Leo Slezak appearing in the title-role, which he sang and acted to perfection, as also did Pasquale Amato as Iago. The rest of the cast were all good and the rendition made quite an impression. Tannhauser, Aida, and Koenigskinder will be sung 21 - 23.

Katie Did pleased large audiences at the Euclid Avenue Opera House 17-22. David Warfield 24-29.

Forbes-Robertson will present The Passing of the Third Floor Back at the Colonial Theatre 24-29.

The Pauline Choristers give a concert at the Colonial matinee 25.

The Blue Mouse, presented by a good co., was the attraction at the Lyceum Theatre 17-22. Girls 24-29.

The Holden Players will be seen in The Prince Chap at the Cleveland 24-29.

WILLIAM CRASTON.

CINCINNATI.

Forbes-Robertson and Louis Mann Attracted Large and Appreciative Audiences.

The past week has been a notable one here for the high character of attractions at the theatres and other public places. The famous Sheffield Choir packed the Music Hall each performance, the Forbes-Robertson co. played to large, appreciative audiences at the Lyric, while Alice Lloyd caused overflow crowds at Keith's Columbia. It was a royal welcome to our English cousins.

Beginning 23 Louis Mann appeared at the Lyric for one week in The Cheater, an adaptation of the German comedy, Der Dopplemensch. Mr. Mann is a great favorite here, and the attendance which greeted him at the Lyric was more enthusiastic than during his appearance at a local theatre last season when he played The Man Who Stood Still. He is surrounded by an excellent co., including, among others, Mathilde Cottrelly and Emily Ann Wellman.

Paul Conchas, strong man and juggler, headed the bill at the Empress 23-29. Florence Modena also presented a bright little playlet entitled The Widow and His Wife. Manager H. E. Robinson, by skillful management, has placed the Empress upon a paying basis, and established for it a high-grade reputation.

Curtin's Broadway Gaiety Girls were the attraction at People's 23-29 in two burlesques, The Count and the King and Hotel Topsy Turvy.

A. J. McNAIR.

COLUMBUS.

The Hartman Theatre to Be Very Complete—Plans of the Broadway and Valentine.

The Hartman Theatre is being rushed forward and a month will see it under roof, and that it is to be the handsomest theatre west of New York is evident to any one. Dr. Hartman is sparing neither time nor money in having it perfect. There will be no apron to the stage, and the auditorium will be wide and shallow, bringing all seats close to the stage. Each dressing-room will have an outside window, with every modern convenience, and they are to be of a size that will be a delight to the profession. Manager Lee Boda is arranging for the opening at the beginning of the Fall season, and no doubt everything will be in readiness.

The Valentine's lease on the Great Southern will terminate in a few months and it is understood that Anderson and Ziegler, lessees also of the High Street, will get the house, where they will no doubt play second season cos. in well-known attractions, and put burlesque in at the High Street.

The Broadway, on which work was stopped some weeks ago because of internal trouble among the building co., is again under way, and Messrs. James and Murphy, who are lessees, should have the credit for untangling the trouble and forming a new co. to take over the actual work of construction. It is expected that the house will be ready for occupancy about the middle of the Summer.

Gus Showalter, who gained a great personal popularity as treasurer of Keith's, has received the appointment as manager of the Keith house at Indianapolis, quite a promotion for a young man, but one amply deserved.

Howard Feigler succeeded Mr. Showalter as treasurer at Keith's. Mr. Feigler is exceedingly well liked and has proved a very efficient man in the box-office. He was formerly assistant treasurer at the Colonial. Lemar Funston is assistant treasurer at Keith's and has a host of friends. Manager W. W. Prosser has made no announcement as to his Summer policy as yet, but that it will be interesting is certain.

Valerie Bergere and co. and Edwin Stevens are holding down the headline honors at Keith's this week.

North Brothers' Stock co. opened an engagement at the Colonial 17 with A Man's World, with Virginia Goodwin as leading woman and Henry Minturn leading man. Beulah Watson and Claude Kimball, local people with the co., were well cast and were satisfactory.

The Lyman Twins in The Prize Winners at the High Street three days, starting 17. The Revelation follows.

The Sheffield Choir, of London, Eng., appeared before a capacity audience at Memorial Hall 17. Madame Gadski is underlined for 24.

Pantages' vaudeville is the Summer attraction at the Southern.

JOSEPH R. HAGUE.

TOLEDO.

The American Theatre Pronounced Safe and Reopened—Rachael May Clark Coming.

A small audience greeted The Girl in the Taxi at the Valentine 17. The Arcadians 26. Ethel Barrymore 28.

The American reopened 16, after it had been pronounced absolutely safe by the Fire and Building Inspector. Practically all the damage by fire was confined to the gallery and this part of the house is shut off. The Middletown was the Easter bill and was enthusiastically received by good houses. George Webb as Cyrus Blen Karn was cast in one of the best parts he has had since joining the co., and played it in a highly satisfactory manner. Rachael May Clark was a lovable Mary Blen Karn, and G. S. Flinders, the new heavy man, made a good impression as Joseph Chandler. The remainder of the co. gave valuable support. A Silver Girl 23-29.

At the Lyceum Barney Gilmore in Kelly from the Emerald Isle 16-19. Girls 20-22. Miss Nobody from Starland will play a return date 23-26. Revelation 27-29. E. Sardis Lawrence will bring Rachael May Clark and the Payeen Players to the Lyceum 30 for a Spring run, opening in The White Sister.

For the fourth week of their stock engagement at the Auditorium the Roy Atwell Players are presenting Forty-five Minutes from Broadway. As Kid Burns Roy Atwell kept his audience in laughter, and was ably supported by Gene La Mott as Mary. An American Citizen 30-May 6.

E. M. HERR.

URBANA.—CLIFFORD (Edward Clifford): The County Sheriff 19. Pictures between times continue to good business.——LYRIC (Mrs. Robert Agler): Don Fe Bua, acrobat, 18-17. Pictures featuring the Mexican uprising 18, 19; big business.——WONDERLAND (Harry Giles): The pictures The Two Cities 15-17 broke the house record.——ORPHEUM (Holding and Reifsnider): Pictures and good business.——ITEMS: Frank Powers, formerly stage-manager of the old Bennett Opera House, who of late years has managed a picture house in Johnstown, Pa., after visiting his old home here, has gone to Peru, Ind., to join the first advertising car with the Wallace-Hagenback Circus.—C. B. Holliday, after a few days' visit with his mother, has joined the Earl Stock co. for the Summer as advance.

WILLIAM H. McGOWN.

FREMONT.—OPERA HOUSE (Hein and Haynes): The Newlyweds 12; fair house and co. Final Settlement 24. Girl of the Mountains 26.——ITEM: Palmer Kellogg, business-manager of The County Sheriff co., which show plays Lima, O., 25, came home for an over-Sunday visit. The Sheriff has two more weeks of season, which has been a long one, opening in Maine in August last, and has not missed one night.

AKRON.—COLONIAL (W. T. Grover, res. mgr.): Country Boy 19; S. R. O.; excellent production.——GRAND (O. L. Elsler, res. mgr.): Beulah Poynter in The Little Girl He Forgot 13-15 pleased good business. The Minister's Sweetheart 17-19; very satisfactory co. and business. The Girl and the Tramp 24-26. The Newlyweds and Their Baby 27. The Broken Idol 29.

SPRINGFIELD.—FAIRBANKS (Sun Amusement Co.): B. A. Rolfe's Courtiers, John P. Reed, Fiddler and Shelton, W. L. Werden and Marie Gearin, and Trolley Car Trio were the bill 17-22 and gave excellent satisfaction to large audiences. Lillian Carter, Four Olivers, Professor Armond, Cristine Hill and co., and Reiff, Clayton and Reiff 24-30.

ALLIANCE.—COLUMBIA (W. E. Davis): Madame X 14 pleased good house. Country Boy 15; fair business; splendid satisfaction. The Flower of the Ranch 19; small house. Newlyweds and Their Baby 26. Rosary 27. Flaming Arrow May 5. Red Mill 6. Miss Nobody from Starland 11. James T. Powers in Havana 19.

WARREN.—OPERA HOUSE (John J. Murray): Advance sell-out for The Newlyweds 10.——ITEMS: Rehearsals for the Elks' Minstrels receiving finishing touches; performances 27-29.——Colonel W. W. Dunnevant has secured all of the stock of the Dreamland Amusement Co. and will continue with motion pictures and vaudeville.

NEW PHILADELPHIA.—UNION OPERA HOUSE (A. A. Bowers): Madame X 13; fine co.; large house. Raymond Hitchcock in The Man Who Owns Broadway 19. Elks' Minstrels 20, 21. Howe's pictures 24. Newlyweds 28. Al. Wilson May 4. Miss Nobody from Starland 12.

NAPOLEON.—OPERA HOUSE (J. M. Reiger): Fred J. Fisk in The Power of the Cross May 1.——LYRIC (Eddie Lind): Vaudeville and pictures; capacity.——ITEM: Mr. Fisk is an old Napoleon boy and will be greeted by S. R. O.

HILLSBORO.—BELL'S OPERA HOUSE (Frank Ayres): The Arrival of Kitty March 25 pleased good-sized audience. Concert co. 27; capacity. Burlesque co. to fair receipts 31. Buster Brown 12 (third time here). Peck's Bad Boy 18. Al. G. Field in May.

LIMA.—FAUROT (L. H. Cunningham): Raymond Hitchcock in The Man Who Owns Broadway 18 drew S. R. O. Graustark 20. The County Sheriff 22.——ITEM: Maud Powell, violinist, will give a recital in Memorial Hall 21.

PORTSMOUTH.—GRAND (Fred Higley): The Goddess of Liberty 10; fair, to topheavy house. Walker Whiteside in The Melting Pot 13; very good, to poor business. Howe's pictures 14; good, to fair business.

WOOSTER.—OPERA HOUSE (Kettler and Limb): Blue Mouse 19; fine cast and greatly pleased a good house; Wanda Ludlow as the Blue Mouse especially pleased the audience. Newlyweds and Their Baby 25. Rosary May 1.

ELYRIA.—THEATRE (H. A. Dykeman): Imperial Stock co. in For His Sister's Honor 17; good performance and business. Mother 18 (return), with Mary Shaw and clever co.; patronage not so large as offering merited.

HAMILTON.—SMITH'S (Tom A. Smith): Peck's Bad Boy 16; fair business. Trixie Friganza in The Sweetest Girl in Paris 23. The Passing of the Third Floor Back 30.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran): Buster Brown 21. Elks' Minstrels (local) 26, 27. The Girl and the Tramp May 2.

BUCYRUS.—OPERA HOUSE (W. F. Gebrisch): The Blue Mouse 20. Graustark 25. The Time, the Place and the Girl 9. The Flaming Arrow 12.

BELLAIRE.—COLUMBIA (James Tallman): The Time, the Place and the Girl 27. Howe's pictures 29.

PIQUA.—MAY'S OPERA HOUSE (Central Ohio Theatres Co.): The Newlyweds and Their Baby 21. Al. G. Field's Minstrels May 5.

DELPHOS.—GRAND (Nat Smith): The Final Settlement 20. The County Sheriff 24.

TIFFIN.—OPERA HOUSE (C. F. Collins, res. mgr.): The Final Settlement 22.

BELLEFONTAINE.—GRAND (C. V. Smith): Cutter Stock co. 24-29 (return).

NORWALK.—GILGER (W. A. Roscoe): Blue Mouse 21.

CAMBRIDGE.—COLONIAL (Hammond Brothers): Buster Brown 22.

OREGON.

PORTLAND.

Marie Dressler's Engagement Gave Good Satisfaction—Another Big Week at the Baker.

Marie Dressler, the delightful comedienne, played a week's engagement at the Heilig, opening 10 in Tillie's Nightmare. In every essential it is up to the standard of the usual Lew Fields production, and more than entertained good houses all week. Madame Sherry 16.

The third week of the Florence Roberts, Theodore Roberts, and Thurlow Bergen engagement at the Baker opened 10 with a revival of Sham, the comedy which Miss Roberts brought to Portland three seasons ago. While the light role of Katherine Van Riper makes little demand upon Miss Roberts' ability as an emotional actress, it gave her an opportunity for clever bits of comedy. Tom Jeffrey was handled very effectively by Thurlow Bergen. An excellent piece of work was done by Dan Bruce in the role of Montague Buck, and to Theodore Roberts was given the role of Jeremiah Buck, who made the part very realistic. Fay Bainter was dainty and artistic as Maud Buck. Lillian Andrews and Ruth Lechler as the two sham aunts were good, as was Brenda Fowler in the role of Vera Vickers. Frank Tomlhorne and Walter Renfort interpreted the two minor roles acceptably. The Merchant of Venice 16.

Happy and His Trick Mule Dynamite, by Dillon and King, supported by the Lyric Musical Comedy co., was the attraction at the Lyric 10-15. Easy Money 17.

JOHN F. LOGAN.

MEDFORD.—OPERA HOUSE (Charles D. Hasslrigg): Madame Sherry 6; excellent co.; S. R. O. Lew Dockstader's Minstrels 20. The Old Homestead May 6. Russian Symphony co. 10.

SALEM.—GRAND (John F. Cordray): Madame Sherry 8 pleased S. R. O. Lecture by Jacob Riis 11; well attended. Elks' Minstrels 12, 13; S. R. O. Lew Dockstader 22.

PENNSYLVANIA.

PITTSBURGH.

Good Attractions Playing and Underlined—Quincy Adams Sawyer in Stock.

PITTSBURGH, April 25.—The Alvin is offering the original company in Madame X the current week, and underlined are Forbes-Robertson in The Passing of the Third Floor Back, William Hodge in The Man from Home, and Louis Mann in The Cheater. The revived production of Marriage a la Carte was given by an excellent company and beautifully staged, especially the costumes of the women, including the chorus, which could not be excelled. Emmy Wheten is a dainty and fascinating creature, and easily won the admiration of the audiences by her delightful singing and acting. Gertrude Vanderbilt was most pleasing as Daisy Dimsey. Charles Brown created much mirth as Ponsonby de Coutts Wragge. The Napoleon Pettingill of Lennox Pawle was humorous, and Bernard Granville as Dick Mirables was capable. The large chorus was well drilled and very attractive.

The attractions are varied at the Nixon this week. The Cincinnati German Theatre company presented Wiener Blut last night, and will be seen in Wilhelm Tell to-night, and to-morrow Alt Heidelberg. Jacob and Elisa Silbert, Heine Chaimovits and their Yiddish company will be seen in Driven from Home, and The Sacrifice on Thursday and Friday. David Warfield, supported by a good company, in The Return of Peter Grimm, drew very large audiences last week. Madame Sherry is heralded for the coming week, and The Traveling Salesman follows.

Quincy Adams Sawyer is being played by the Harry Davis Stock company at the Duquesne. A splendid production of The Taming of the Shrew was presented last week, and was enjoyed by large and demonstrative audiences. Mary Hall gave a very creditable portrayal of Katherine.

Fiske O'Hara is again seen in his play, The Wearing of the Green, at the Lyceum, and will likely draw large attendance. Last week's large audiences were well pleased with School Days, which was played by a good company of young and active players.

Nat C. Goodwin and company in Lend Me Five Shillings is the headliner of the bill at the Grand this week, which also includes The Eagle and the Girl, in which Margaret Ryan appears; the Blank Family of European jugglers; Temple Quartette; Melville and Higgins, and others.

Rose Sydell and Her London Belles in the two-act musical comedy, The Girl from Sherry's; also the Willard Brothers and Campbell and Weber, with living pictures, is the bill at the Gayety. At Harry Williams' Academy are The Jardin de Paris Girls in a two-act musical farce, Jagrille, and Cora Livingston, champion wrestler, is an added feature.

ALBERT S. L. HEWES.

READING.—ACADEMY (Phil Levy, res. mgr.): The first productions on any stage of Behind the Scenes, Margaret Mayo's latest play, were given 15 before two fair-sized and enthusiastic audiences. From the rise to the fall of the curtain the efforts of the capable cast to portray the various roles created by them were liberally applauded. Although some of the bills designated the play a comedy, there was a comparative lack of it; but the story is well sustained and in the main convincing. The final rehearsal, which lasted almost the entire previous night, was witnessed by Miss Mayo, her husband, Edgar Selwyn; Bertram Harrison, the producer, and several New York newspaper men. The story tells of Dolly Lane's (Edna Baker's) sacrifice of her prospects as a musical comedy star to accompany her husband (James Kirkwood), a former football star and hard-luck victim, to his Western ranch, a legacy he had won after a long legal contest with the Government; her loneliness there, and a quarrel about it that leads to her return to New York, and then to her fleeing back to the ranch and a reconciliation after escaping the wiles of her play's manager (William L. Abington). This latter is accomplished through her ruse of sending him out of her dressing-room for a taxicab on the pretense of yielding to his proposition to accompany him to his rooms after the performance. When all else in the theatre had gone she turns out the lights of the dressing-room and, when he returns, steals through the opened door to freedom. Edna Baker as Dolly Lane displayed artistic versatility as well as personal charm. In picturing ingenious ardor in the earlier scenes and then rising to emotional heights, she was notably good. She had the capable assistance of William L. Abington, who played his part cleverly; James Kirkwood, Bennett Musson, John Beck, James W. Shaw, Ernest A. Elton, Arthur Downing, Edmund Shalet, Margaret McWade, Caroline Darling. The scenic effects were planned to a nicety and were typical of the various scenes they represented. The Big Revlers, a burlesque organization par excellence, thoroughly pleased two large audiences 18; Frankie Heath and Harry LeVan were the bright particular stars and won much applause; the entire cast and chorus were up to the standard of first-class burlesque. The All-Star Yiddish co., a capable troupe of entertainers, presented in Yiddish The Wise Man to fair business 19. The Chocolate Soldier 21. The Best People on Earth 22, with matinee. Samson and Delilah (local), with Madame Florence Mulford and several soloists, 25. The Passing Parade 26 with matinee. Viola Allen in The White Sister 27. A Stubborn Cinderella 28. Fred Niblo in The Fortune Hunter 29, with matinee. The Country Boy (return) May 1. Raymond Hitchcock in The Man Who Owns Broadway 3. William Hodge in The Man from Home (return) 4.——OPERA HOUSE (Phil Fisher): John Burke and his stock burlesque co. continue to attract large crowds. Several new numbers have been added to the olio. Chorus girls' contest 21.——ITEM: The Hippodrome, the latest addition to this city's playhouses, has been sold by the Reading Amusement Co. to a theatrical syndicate. The new owners have already taken possession and plan to make numerous changes in the exterior and interior before the opening of the Fall season. C. G. Keesey has been retained as manager.

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SCRANTON.—LYCEUM (Thomas M. Gibbons): A Stubborn Cinderella 20.—NEW ACADEMY (J. H. Docking): East Lynne, by the Poli Players, 10-15 to good business. Lillian Bayer (first appearance here) in the dual role of Lady Isabel, and Madame Vine gave a very good portrayal, establishing herself as a favorite from the start. Many curtain calls. Harold Claremont as Archibald Carlysle played the part in his usual excellent manner and shared the calls with Miss Bayer. Gilberta Faust as Barbara Hare, Ada Sherman as Cornelia, and Adrian Darcy as Richard Hare merit special mention. Bianca Robinson as Little Willie pleased. The others: Arline Bennett, May Downing, William Webb, David Walters, Thomas Shearer. The staging was excellent. Northern Lights 17-22.—POLI (J. H. Docking): An excellent bill for week of 10, with Dinkelspiel's Christmas for a headliner, Arcadia, Ed. Blondell and co., Max Hart's Six Steppers, Hon and Price, the Escarcos and Edward, Van and Tierney to good houses.—COLUMBIA (G. Nelson Teets): Miss New York, Jr., in Guessing at the Hotel Guess, and Slowtown Junction 10-12; co. excellent, to good business. John J. Black and Fay O'Dell were featured and made good. The Dancing Mitchells merit special mention. The Lady Buccaneers in There's One Born Every Minute 13-15; co. and business good. Helen Van Buren and Joseph K. Watson scored. The Avenue Girls 17-19. Al. Mayer's All Colored Burlesquers 20-22.—ITEMS: A number of changes have been made in the Poli Stock co.—Rose King goes to Lonergan's Stock co. New Bedford, Mass.—Katherine Francis goes to New York.—William Gerald, Duncan Penwarden, and George McEntee go to the Poli Stock co. at Wilkes-Barre, Pa.—Percy Meiden goes to Canada.—The vaudeville season at the Poli will close May 1.—The stock co. at the New Academy also closes May, and then moves to the Poli for the Spring and Summer season. The Academy will remain closed for the Summer.

HARRISBURG.—MAJESTIC (N. C. Mirick): The Climatologers 18; this was a production of the Thespians of Pennsylvania State College and was favored with a fair attendance; taken as a whole, it was very successful for amateurs and was appreciated. The Big Review 19; light business; co. good in parts. Rosenthal (Yiddis co.) 20. Sweetest Girl in Dixie 22. John E. Henshaw 24. Country Boy 25, 29.—ORPHEUM (C. Floyd Hopkins): Week of 17-22: Paul La Croix, hat juggler; Lydell and Butterworth, comedy dancing couple; Milton and Dolly Nobles, in Why Walker Reformed; Brown and Blyer, music and song; Top o' the World Dancers, Five Brown Brothers, Rice, Sully and Scott in trampoline bar act, the Orphescope, light motion pictures. The acts of the headliner class strictly were the Nobles and the Top o' the World Dancers, but the programme as a whole was very entertaining and merited the applause the several acts received.—ITEM: This house will open May 8 with a Summer stock co. and promises to give a refreshing change of entertainment. The stock co. has been selected by the veteran manager, N. Appell, which is a promise of a good co., and the plays will be the late successes.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker): The Penn State Thespians in Climatologers 17 gave an excellent performance to a small audience. The Smart Set 18, with S. H. Dudley and a good co. pleased a large house. The Talk of the Town 19, for the benefit of the Lancaster General Hospital, under the direction of Donald Macdonald, of New York, delighted a large audience; the leading parts were pleasingly performed by Margaret Roth, Bertha Zook, Percy Appel, Mabel Richards, Julia Garwood, Juliette Hiemenz, Elsie Samuels, Amy Cochran, and J. Laird Brown. The Lancaster Choral Society 20 gave an excellent rendition of Massenet's "Eve" and Mendelssohn's "Walpurgis Night" to a crowded house; the Boston Festival Orchestra was an interesting feature, and the soloists were Bertha Kinzel, Florence Mulford, Lampert Murphy, Gwilym Miles, and Willard Flint; the whole was under the direction of H. S. Kirkland. The Talk of the Town 21. Red Mill 22. Country Boy 27.—FAMILY (Edward Mozart): The stock co. gave a very good performance of When Knighthood Was in Flower 17-22 to large houses. The new leading woman, Warda Howard, as Mary Tudor, made a most favorable impression. The other parts were well taken by Edward Van Sloane, E. J. Blunkall, Fulton Rissel, Jr., Robert Stein, Tom Powers, Belle Mitchell, Suzanne Rowe, and Anna C. Turner.

ALLENTOWN.—LYRIC (N. E. Worman): Henry P. Dixon's big burlesque co. held the boards 17, presenting the two-act musical comedy The Big Review, featuring Frankie Heath and Harry Le Van, both scoring hits; May Wiley, Russell Simpson, and George Howard were also good funmakers; best burlesque co. of the season and two large audiences well pleased. The Allentown Juvenile Band gave their third annual concert 20 and, despite the very inclement weather, the attendance was good. This organization, composed of fifty-two youthful musicians whose average age is about thirteen and one-half years, furnished a programme of such excellence that was a credit and an honor of no mean degree. A feature was the cornet solo by Harold Rehrig, twelve year old; Hartman's "Lizzie Polka" was the number and was rendered with unusual ability for so young a soloist. McFadden's Flats for ushers' benefit 24. Oratorio Society 26. A Stubborn Cinderella 27. Allentown Band Concert 28. The Angelis 29.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (William Krelitz): Week of 10: The Freemans, Three Novelty Kids, Emily Edgmar, the Nine Jolly Juveniles, McCord and Fisher, and Franklin. Week of 17: The Southern Four, Seabury Duo, Jimmy Reagan, Marvelle and Davis, Ladave and Mae, and James F. Peoples; very good bills to large business.—STAR (Harry R. Weber): Week of 10: Kitty and Jack Burger, Tom Cuttr, and Robert Reno. Week of 17: Roscoe and Sims, Vera Belmont, and Strieklin's Circus; bills and houses satisfactory.

YORK.—OPERA HOUSE (B. C. Pentz): Schubert Choir (local) 6; large audience; much satisfaction. Himmelein Stock co. 10-15. York Oratorio Society (local) 18, 19. Broken Idol 24. Best People on Earth 25. Viola Allen 26. The Fortune Hunter 27. The Red Mill 28. Reverir of Graustark 29.—ITEM: Spring Festival of the York Oratorio Society 18, 19, under direction of R. H. Peters. The society has about 200 in the chorus. The officers are: A. B. Farquhar, George S. Schmidt, J. H. Bennett, Warren J. Raffelsberger, R. T. Whitehouse, C. C. Frick.

JOHNSTOWN.—CAMBRIA (H. W. Scherer): Stage Hands' Amateur Vaudeville 11; fair production and business. William Jennings Bryan spoke of the "Passing of Plutocracy" 12 to capacity. This marks the close of the season, and the house will be converted into a ground floor house to be completed by August.—MAJESTIC (M. J. Boyle): The Summer season of stock began 17 with The Lion and the Mouse, given in a capable manner to capacity. The season promises to equal its success of last season.

COLUMBIA.—OPERA HOUSE (D. Leo Dennison): Passion Play 15 drew capacity house; very good satisfaction.—ITEMS: House closes for the season, which has been a most prosperous one, owing to the hard work of Manager Dennison.—Mr. Dennison has made a host of admirers, and leaves for his home in Bradford, Pa., this month. His return in same capacity next season will meet the approval of a large number.

DANVILLE.—OPERA HOUSE (D. E. and C. F. Edmondson): The Red Mill 5; fair performance, to good business. The Orpheus Glee Club (local) 17, assisted by Harriet Woods Bawden, of New York, pleased a very large audience. Mrs. Bawden particularly made a great hit by her most wonderful voice. Beverly of Graustark 20. The Boston Festival Orchestra, matinee, 29.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrod): Himmelein's Associate Players 17-22 opened to S. R. O. Plays first half of week: Lena Rivers, Deserted Wife, Charlotte Temple, In Arizona, and The Coward. Bessie Dainty well received. William Tennyson, Ira E. Earle, William Echols, Dan Malloy, Berkeley Haswell, Hugh Wright, George Hughes, Marie Van Etten, and Goldie Cleveland all did well. A Stubborn Cinderella 24.

WARREN.—LIBRARY THEATRE (F. R. Scott): The Rosary 17 to large and well pleased audience. The Time, the Place and the Girl 19; good business and gave satisfaction. The Firing Line 22. The Flower of the Ranch 25.—WOODARD (J. D. Woodard): Tenney and Allen, Harry Fielding and co., the Great Eldon, Howard and De Lores, and pictures 17-22; large attendance.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk): Motion pictures (daylight) 10-15 to fair-sized and appreciative audiences. The Round Up 17-19 pleased large audience; strong co. Teteques Concert 24 (local). Stubborn Cinderella 25. Polly of the Circus 27. Jolly Girls 28-May 4.—FAMILY (Robert Ellis): Vaudeville specialties and pictures 17-22 pleased fair business.

CLEARFIELD.—NEW OPERA HOUSE (Thomas E. Clark): The Firing Line 17; excellent co., to good business. Frank Patton as Louis Malcourt was exceptionally good. William McHee as J. Van Buren Portlaw was fine in the comedy parts. State College Thespians 20. Flower of the Ranch 27. Junior Class Play 28.

BUTLER.—MAJESTIC (George N. Burkhalter): The Flower of the Ranch 17 drew very light business. Madame X 18; excellent attraction and co.; large house; numerous curtain calls. Frederick Burt, Mabie Montgomery, and John Davidson merit special mention. The Rosary 18. The Country Boy 22. Vaudeville and pictures 24-29.

ALTOONA.—MISHLER (I. C. Michler): The Firing Line 15; poor house. Boxing Carnival 17; large attendance. Big Review 20, 21; good house. The Melting Pot 22; large audience. Arrival of Kitty 24. Country Boy 26.—ORPHEUM (A. E. Denman): Orpheum Stock co. in Salomy Jane May 1. The Great John Ganton to follow.

BRADFORD.—THEATRE (Jay North): Madame X 19 pleased good audience. Stetson's U. T. C. 28.—GRAND (V. H. Oxley): Thomburg co., Geyt Trio, and pictures attracted good houses.—ITEM: V. H. Oxley succeeds R. L. Reich as manager of the Grand.

CARBONDALE.—OPERA HOUSE (G. P. Monohan, res. mgr.): The Sweetest Girl in Dixie 18 pleased small-sized audience; co. fair. A Stubborn Cinderella 19; fine co. and pleased two large-sized audiences. Monte Carlo Girls 22.

OIL CITY.—THEATRE (George W. Lowder): Grace George March 30; fine attraction and large business. The Rosary 8; fair house and attraction. Lyman Howe's pictures 19. The Time, the Place and the Girl 20.

LANSFORD.—SHARPE'S OPERA HOUSE (E. Elroy): My Cinderella Girl March 24; good co. and pleased house. Paid in Full 1; excellent co. The Red Mill 7; very good co. to capacity.

ROCHESTER.—MAJESTIC (Charles Smith): Viola Allen 6 in The White Sister; large audience; pleased. Vaudeville and pictures 10-15; good business and performances.

RENOVO.—THEATRE (Edward Irrgang): The Climax 4; excellent co.; pleased a small but enthusiastic audience. Young Mrs. Winthrop (local talent) 20. The Firing Line 24.

SHAMOKIN.—G. A. R. OPERA HOUSE (J. J. Quick): Red Mill 17; twice to large business. Best People on Earth 21. The Explorer 22. Viola Allen 24.

HONESDALE.—LYRIC (Benjamin H. Dittrich): My Cinderella Girl 17; co. good; business fair. Baseball Minstrels (local) 27. Arrival of Kitty May 5.

ST. MARYS.—TEMPLE (J. S. Speer): Motion pictures 10-17; good business. Elks' Charity Minstrels 25, 26. The Flower of the Ranch May 1.

TARENTUM.—NIXON (C. N. Reed): Flower of the Ranch 15 pleased good business. Price and Butler co. 17-22. Gay Matilda 24.

WASHINGTON.—NIXON (C. D. Miller): Chocolate Soldier 18; excellent co. scored to S. R. O. The Time, the Place, and the Girl 26.

WELLSBORO.—BACH AUDITORIUM (Dartt and Dartt): How Hopper Was Sidetracked 20. Red Mill May 13.

POTTSTOWN.—OPERA HOUSE (E. C. Mauger): John E. Henshaw 18 to fair business. High School Girls 25.

PITTSTON.—BROAD STREET THEATRE (M. Reis Circuit): A Stubborn Cinderella 21.

RHODE ISLAND.

PROVIDENCE.

Mary Mannering and William Faversham Divid d Week—News of the Stock Companies.

Mary Mannering opened the Easter holidays at the Opera House 17 in A Man's World, to the apparent satisfaction of comfortable houses. The vehicle was highly successful and provides Miss Mannering with a role of vast opportunities which she accepts most gracefully. Closing the week, 20-22, William Faversham appeared in The Faun and added another glowing success to his already large repertoire. French Opera co. in repertoire 24-29.

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presented by a very capable co. at the Empire, where it continued throughout 17-22. Marie Ritchey and Augusta True contribute excellent work in the leading roles. Kyrie Bellew in Glass 24-29.

The Spring and Summer season was inaugurated at the Imperial 17 with a good production of Waverly of Greenstark by the Baldwin-Melville stock co. While the Baldwin co. has been enjoying stock in the same house during the Winter, the cast has been somewhat changed. Phyllis Morton and Averell Harris now have the leading roles, and both made a very favorable impression at the opening performance.

The opening season brought forth another big bill at Keith's. A notable list of headliners constituted, making a favorite hard to choose. Consul the educated monkey; Bessie Wynn, Gus Edward's School Boys and Girls, and Lo Lo, who was retained for another week, were featured.

The Trovadero Burlesquers presented one of the best bills seen at the Westminster this season. The music is excellent and Frank Finney's comedy is hard to beat. Jersey Lillies 24-29.

The newly organized Theatrical Managers' Protective Association of Rhode Island will give its first benefit performance at the Empire 28, for the use of the Providence "free camp" fund. A special committee has the event in hand and promises the most unique entertainment ever offered to the theatregoers of this city.

The Empire will open its season of Summer stock May 8, with a cast entirely new to this city although many of the players have been seen here with road cos. Eugenie Blair will have the leading role.

Dudley Hawley will again be with the Albee stock co. at Keith's this Summer, which is very gratifying to the patrons of this popular house.

The Players gave three performances of The Gates at the Taina Theatre 21, 22, with a cast composed wholly of local talent.

The St. Andrew Chanter and the First Light infantry are hard at work on their respective productions, which will be presented early in May. H. F. HYLAND.

PAWTUCKET.—BIJOU (David R. Buffington): Bijou Stock in Brewster's Millions 17-22; good business and performance. Edwin Dudley, new stage director, deserves mention for the excellent staging.—KEITH'S MUSIC HALL: Rose Pittock drew S. R. O. 17-22.—NEW STAR (Morris S. Silver): Strong vaudeville bills and good business 17-22.—NEW SCENIC THEATRE (Charles Allen, Jr.): Vaudeville and pictures drew well and pleased 17-22.—NEW SLATER (Charles Allen, Jr.): Vaudeville specialties and pictures did well 17-22.

NEWPORT.—OPERA HOUSE (Ellis B. Haines, res. mgr.): George Evans' Minstrels 17; clever performance to good house.

SOUTH CAROLINA.

SPARTANBURG.—HARRIS THEATRE (Hertzog and Rubessali): Polly of the Circus 14; good house and well pleased. James K. Hackett 19; fair audience; highly entertained.

COLUMBIA.—THEATRE (F. L. Brown): The Fortune Hunter 17; excellent, to fine house. Musical Festival 20-22. The Three Twins 27.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (Fred Huether): Paid in Full 9; first-class co., to full house. Paul Gilmore 14 in Mummy and the Humming Bird; satisfactory, to good business. Thirty Degrees 16 to good business. Henrietta Crosman 18 in Peacock and the Goose. Girl and the Veil 22. Girl and the Blue Mouse 23.

HURON.—OPERA HOUSE (James Daun): In Sunny South 10; good co.; small house. The Third Degree 14; very good co., but rather small house. Juvenile Bostonians 17; very good co.

WATERTOWN.—METROPOLITAN. (G. H. Diamond): The Third Degree 15; co. and business good. Rockwell's Minstrels 21.

TENNESSEE.

NASHVILLE.—VENDOME (W. A. Sheets): The Golden Girl 7, 8; fair performances to fair audiences. Elks' Minstrels (local) to fair houses. The Metropolitan Opera co. have secured their engagement for 26, the illness of Caruso causing the change of plans previously announced.—ORPHEUM (Al. Trahern): Willard Blackmore and Grace Huff have severed their connection with the Trahern Stock co., Jessie Mae Hall now being featured. Her first appearance in leads, in Brown's in Town 10-15, was greeted by one of the largest audiences in this playhouse this season. The Cutest Girl in Town is the bill 17-22. Edward Haverly as the Earl of Dunmore deserves special mention with Miss Hall. The Princess of Patches 24-29.—BIJOU (George H. Hickman): Billy Clifford 10-15. The Wolf 17-22.

CHATTANOOGA.—ALBERT (P. R. Albert): Flirting Princess 19. Chocolate Soldier 22.—LYRIC (H. G. Cassidy): Jewell-Kelly Stock co. pleased fair business 10-15. Same co. 17-22.—BIJOU (O. A. Neal): The Wolf 10-12 pleased fair business. James Boys in Missouri 13-15 pleased fair business. Bunco in Arizona 17-22.

JACKSON.—MARLOWE (D. L. Williamson): National Stock co. 10-15 played to good houses every night and matinee. Will continue 17-22.

BRISTOL.—HARMLING (Harry Bernstein): Vaudeville 17-22.—ITEM: Same circuit as Knoxville.

TEXAS.

SAN ANTONIO.

Sarah Bernhardt's Second Visit—The Elks' Minstrels a Success—Annual Carnival Opens.

Sarah Bernhardt in Camille and La Tosca 7, 8 was cordially received here on this her second visit. The plays were rendered in French, so that comparatively few understood the lines, but all were held spellbound by the wonderful acting.

The local order of Elks gave a fine minstrel performance 10, 11 which proved a great success both financially and artistically. The minstrel was whipped into shape by Miss Draper and Williams in Ten Days. One of the best numbers was a song entitled "Below the Mason and Dixon Line." Lloyd Spencer in monologue left nothing to be desired. The performance was a great credit to all concerned. May Robson in The Rejuvenation of Aunt Mary 14, 15. Grace Van Studdiford 20, 21 will close the regular season.

Beginning May 1, the Grand will be under management of Francis Myers and will offer vaudeville during Summer months.

The Spring Carnival and Battle of Flowers, on a broader plan than heretofore, 17-22. The officers are Atlee B. Ayres, Emil Frank, Jesse D. Oppenheimer, and John E. Carrington.

HADEN F. SMITH.

EL PASO.—THEATRE (Crawford and Rich): Olga Nethersole March 31, 1 to crowded houses; every one much pleased. Sarah Bernhardt 15, 16. May Robson 17.—HAPPY HOUR THEATRE (Howard Pegg): The Jolly Ideals Musical Comedy co. in New Amsterdam May 2-6.

WACO.—AUDITORIUM (Aaron Lasky): May Robson in Rejuvenation of Aunt Mary 10; good performance, to good house. Sarah Bernhardt in La Tosca 11 to poor house.—ITEM: This closes a successful season.

PLATONIA.—OPERA HOUSE (C. P. Johnson): Madame Virginia Colombati d'Aregna and Sr. J. M. Aregna in song and piano recital 4 to an appreciative audience; should have had a packed house.

CLARKSVILLE.—OPERA HOUSE (C. O. Gathes): The Man on the Box March 27; fair business; very pleasing performance. The Missouri Girl 29; light business; pleased.

GREENVILLE.—KING OPERA HOUSE (Walter Bean): Ellen Beach Yaw March 31 pleased large and appreciative audience.

WASHINGTON.

SPOKANE.

Donald Bowles Made Big Hit—Howard Russell's Sketch Well Received.

The Old Homestead, with William Lawrence in the chief role, supported by a good co., played to big business at the Auditorium 9, 10. Gertrude Elliott in The Dawn of a To-morrow 13, 15. The Spendthrift 21, 22. Minona Elman 24. The Merry Widow 27-29. Marie Dressler 30-May 2. Madame Sherry 3-7. Lew Dockstader's Minstrels 11, 12. Max Dill 13, 14. Frederick Warde 16, 17. Russian Symphony Orchestra 18. The Girl from Rector's 21, 22. Vesta Victoria 23, 24. Ruth St. Denis 25, 26. Mary Garden June 7.

Donald Bowles scored a distinct hit as Manon in The Servant in the House, presented by the Baker Stock co. at the Spokane 9-15. Franklin Underwood was the drainman. The First Born is underlined 16-22.

The Lawrence Stock co. presented St. Elmo at the American 9-15. The chief roles were essayed by Del S. Lawrence and Jane Kelton. The support was good. The County Chairman is underlined 16-22.

Howard Russell, juvenile with the Lawrence Stock co., made a hit at the Orpheum 13 with his new sketch, Smithy. He was supported by F. C. Hunt and Minnie Townsend.

Lew S. Hurtig, who has been connected with the Spokane Interstate Fair and the National Apple Show for several years, prior to which he was identified with spectacles in New York, has become manager of the Liberty Lake Summer resort, near Spokane, which will open its season on May 27. The Inland Empire System, which owns the resort, has arranged for many novelties.

The City Commissioners of Spokane have granted a permit to J. H. Clemmer to operate a moving picture house in the Ouse Building. This followed an adverse report by John M. Goodwin, Building Inspector, who held that the picture houses should comply with the same regulations as theatres when conditions are similar.

The Superior Court of Spokane County has dismissed an action to force the Unique Theatre into the hands of a receiver. The charge was that some of the officers and stockholders had been crowded out and that the funds were being dissipated. The rulings of the court were adverse on this point.

Thomas Ryan, formerly of Spokane, has purchased the interests of Mr. and Mrs. Edwin Cahn in the Columbia College of Music and Dramatic Art at Seattle.

William Dills, formerly of Portland, Ore., where he was a character actor with the Baker Stock co., has joined the Baker co. at the Spokane Theatre, making his first appearance in The First Born the week of 16.

W. E. Van Dyke, formerly with the John Craig co., of Boston, and Cecil J. Lionel, recently with the College Theatre Stock co. of Chicago, have joined the Lawrence Stock co.

Graduates of the Academy of Spokane College will present Wen by Wireless as the class play on June 9. The cast includes Eva Burch, Ellen Barstad, John Brugger, Charles Gilbertson, B. Bierson, Thomas Garman, Frank Kelser, and F. Byers.

H. G. Woodworth, of Spokane, is at Libby, Mont., negotiating with Hoffman and Klenitz for the rental of the Libby Opera House. He will operate a picture and vaudeville house.

Mrs. Hayward, wife of Harry C. Hayward, manager of the Auditorium, and daughters, Marie, Margaret, and Kathryn, will go to San Diego next fall to pass two years in southern California. Mr. Hayward will visit San Diego next June.

The Lane That Has No Turning has been selected by the Senior A class of the Central High School of Spokane for May 19. The scene is laid at Pontiac, Province of Quebec. Marguerite Motte will have the chief role.

Francis E. Woodward is arranging for a grand opera performance by local talent to take place next Fall. The piece selected for the opening will be staged at one of the Spokane theatres, and if successful a season of several weeks will be initiated. W. S. McCORA.

SEATTLE.

Madame Sherry at the Moore—Work on the New Metropolitan Progressing.

At the Moore the attraction was Madame Sherry 9-15, which drew good business. The production was well staged, and the music, dancing and singing were all that could be desired. The Merry Widow 16-22. Seattle Symphony Orchestra, matinee, 16.

The Grand was dark 6-10. Local 11, 12. Dark 13-15. The Old Homestead 16-22.

At the Seattle the Landers Stevens co. in a good presentation of The Man from Mexico 9-15 amused and entertained audiences ranging from small to large. Mr. Stevens was seen in the title-part, with Georgia Cooper as leading woman. In the cast were Jane M. Urban, Florence Spencer, Elizabeth De Witt, Clarence Arner, William C. Dowlan, Louis Morrison, Denton Vane and others who rendered efficient support. Monte Cristo 16-22.

East Lynne 9-15 was the offering at the Alhambra, and the attendance ranged from small to large houses. In the cast were Victory Bateman, Lillian Griffith, Eva Earle French, Lewis Von Weithoff, O. M. Williamson, George B. Berrell, Frank H. Seaward and others, who acquitted themselves with credit in their respective parts. The play was given a first-class presentation. Monte Cristo 16-22.

At the Lois Daphne Pollard and co. gave a very enjoyable presentation of Hello, Bill, 9-15, before audiences averaging good business, and the applause was liberal. Roy Clements was thoroughly at home in the title part. In the cast were Miss Pollard, Virginia Thornton, Julia Walcott, Sara Drummond, Harry Cummings and others, who scored in their respective roles. Whose Baby Are You? 16-22.

Great progress is being made in the construction work on the new Metropolitan Theatre, near the corner of University and Fourth avenues. BENJAMIN F. MESSERVEY.

TACOMA.—TACOMA: The Merry Widow 9, 10; well presented to good business. The Dawn of a To-morrow 11, 12 deserved better patronage.

WEST VIRGINIA.

WHEELING.—COURT (E. L. Moore): Stetson's U. T. C. co. 15; fair business. Chocolate Soldier 17; S. R. O. twice. Walker Whiteside 19. Raymond Hitchcock 22. Ethel Barrymore 26.—VIRGINIA (Charles A. Feinler): Girls 13-15; good business.—APOLLO (H. W. Rogers): The Broadway Girls Burlesque co. 17-22; very good business.

PARSONS.—VICTORIA (H. L. Bennett): Buster Brown 26.

WISCONSIN.

MILWAUKEE.

Maclyn Arbuckle at the Majestic—Summer Stock Inaugurated at the Davidson.

Maclyn Arbuckle is appearing as the headline attraction at the Majestic 17-22 in a splendid playlet written by Robert H. Davis, editor of "Munsey's Magazine," entitled The Welcher. The piece is well written and gives Mr. Arbuckle an opportunity to display his fine sense of humor. Special mention must also be made of Vaughan Trevor's excellent work as the butler.

The House with the Green Shutters, a real type of exciting melodrama, is playing to good houses at the Bijou this week. It's a clean play and is filled with plenty of heart interest.

An interesting and well balanced vaudeville bill is entertaining large audiences at the Crystal. Among the acts are Winkler's Military Dancers, Nat Carr, Toreat's Roosters, Lyndon and Dorman, and Hanlon, Dean and Hanlon.

Summer stock season will be inaugurated in Milwaukee commencing 23, when the Davidson Stock co. will open in The Prince Chap. Many of the old favorites will be seen this season, including Robert Dempster and Eugene Moore. The productions will be under the direction of Mr. Moore. L. R. NELSON.

RACINE.—THEATRE (Daniel M. Nye): Gay Morning Glories 5, 6 drew large. Martin's U. T. C. 8; usual large houses. Honeymoon Trail 9; fair co.; good house. Daniel Boone on the Trail 13. Raymond Hitchcock in The Man Who Owns Broadway 15. House Next Door 16. Manhattan Stock co. 17-22.—ITEM: Hugh Andrew, of Freeport, Ill., will succeed Manager Nye about Aug. 1.

APPLETON.—THEATRE: The Lawrence College Dramatic Club presented Our Boys and scored hit; large audience. The White Squaw 9. Madame Sherry 22. Henrietta Crosman in The Peacock and the Goose May 3; much interest evident and capacity business looked for.

JANESVILLE.—OPERA HOUSE (Peter L. Myers): Damon Musical Comedy co. 8; fair attraction and business. The Girl from Missouri 12 pleased fair house. Daniel Boone on the Trail 15. The House Next Door 17. Schumann-Heink 26.

CANADA.

MONTREAL.

Grand Opera at His Majesty's—Record of the Week—Personal Mention and Gossip.

A large and brilliant audience greeted the opening of the Metropolitan Grand Opera co. at His Majesty's 17 in Tannhauser, and the performance was received in a most enthusiastic manner. The orchestra, under the direction of Alfred Hertz, did splendid work. Leo Slezak appeared in the title-role and proved himself a singer of no ordinary merit. Madame Premstadt was an excellent Elizabeth, and Otto Goritz, although suffering from a cold, was a capable Wolfram. Aida, Faust, and Madame Butterfly are to be given during the engagement. His Majesty's Stock co. opens May 1.

The Kissing Girl at the Princess proved a bright and catchy entertainment, with, as usual, a slim plot, but plenty of taking music, pretty dances and a good looking chorus. Texas Guinan put life and vim into her part, both in acting and singing. Ida Fitzhughs and Venita Fitzhughs both contributed to the singing of some very tuneful numbers. The Chocolate Soldier 24-29.

The Orpheum has a good bill. Little Billy, the miniature song and dance entertainer, is a drawing card. Three sketches, In Africa, The Butterfly, and Freddie, all proved amusing. Jennings and Renfrew, Columbia Comedy Four, Kaufman Bicycle Troupe, and Mosimo are other numbers.

The Girls from Dixie with Adams and Guhl featured, are drawing good business to the Royal.

Cyrano de Bergerac, with Gustave Scheler and Mlle. Vehry in the leading parts, is the bill at the National.

The Lyric and Francais do their usual good business with moving pictures and vaudeville.

William Farnsham in The Faun did record business for Holy Week at the Princess.

His Montreal friends hear with interest that Paul Cazeneuve has been chosen to succeed Theodore Roberts in the French Canadian character in The Confession. Mr. Cazeneuve's long residence among us should make him familiar with the type. W. A. TREMAYNE.

OTTAWA, ONT.—RUSSELL (P. Gorman): William Faversham in The Faun 7, 8, and matinee, to packed houses; one of the finest productions seen here this season; curtain calls frequent. The Governor General of Canada occupied the vice-regal box. The Joy Riders 10; fair business. Polly of the Circus 12. The Private Secretary 14, 15. Margaret Anglin in Green Stockings 17, 18. Ottawa Symphony Orchestra 20.—DOMINION (Gus S. Greening): George Beban and co. scored a great hit in The Sign of the Rose, which proved to be one of the finest sketches ever seen at this house, and curtain calls were frequent. Others on the bill 10-15 are: Maximo, Anna Miller, Arthur J. Pickens and co. in Freddie, Jennings and Renfrew, Columbia Comedy Four, Wills and Hassan, and pictures. Dominion Theatre Stock co. begin their Summer season on 24.

HAMILTON, ONT.—OPERA HOUSE (A. R. London): Cripple Creek 11, 12 to fair-sized houses. George Sidney in The Joy Rider 13 pleased fairly well. Polly of the Circus 14, two well given and finished performances; capacity business. Hanlon's Superba 15; good spectacular performances matinee and evening; houses filled. Man on the Box 17; good co., to fair business. S. Sibert Yiddish co. 18; the drama. Driven from Home, presented in Hebrew by good co.; capacity. Margaret Anglin in Green Stockings 21, 22. The Honeymoon Trail 24. Firemen's Benefit 25. The Kissing Girl 26. The Blue Mouse 29. The Dollar Princess May 2. The Geisha (local) 4-6.

LONDON, ONT.—OPERA HOUSE (J. B. Minhinnick): Hanlon's Superba proved a splendid holiday attraction 14, and drew big business at two performances. George Sidney in The Joy Rider 15; did well at both matinee and night and pleased. Honeymoon Trail 17; light matinee and fair night attendance. Man on the Box 21, 22. Blue Mouse 26.

SASKATOON, SASK.—EMPIRE (Ed. Hagounet): The Queen of the Moulin Rouge 14, 15 pleased overflowing houses. Co. was tendered a banquet after the closing performance, which was attended by large number of prominent citizens. Partello Opera co. 24-29. Max Dill co. May 3, 4. Climax 20. Ed. Holt co. 25.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES

ACROSS THE GREAT DIVIDE (George W. Lyons, mgr.): Orrick, Mo., 26. Polo 27. Osceola 29. Clinton, May 1. Pleasant Hill 3. Harrisonville 4, Butler 5. Rich Hill 6. Webb City 7, Aurora 8.

ANGLIN, MARGARET (Liebler and Co., mgrs.): Toronto, Ont., 24-29.

ARLISS, GEORGE (Liebler and Co., mgrs.): Chicago, Ill., Feb. 13-April 29.

ARRIVAL OF KITTY (A. G. Doherty, mgr.): Barnesboro, Pa., 26. Lewistown 27. Ashland 28. Shamokin 29, Berwick May 2, Williamsport 3, Towanda 4, Honesdale 5, Oneonta, N. Y., 6.

AT THE MERCY OF TIBERIUS (Glaser and Stair, mgrs.): Ft. Wayne, Ind., 23-26, Columbus, O., 27-29.

BABY MINE (Wm. A. Brady, mgr.): New York city Aug. 23-April 29.

BARRIERS BURNED AWAY (Gaskell-MacVitty-Carpenter Co., mgrs.): Monticello, Ia., 26, Cedar Falls 28, Charles City 29.

BARRYMORE, ETHEL (Charles Frohman, mgr.): Wheeling, W. Va., 26, Akron, O., 27, Toledo 28, Battle Creek, Mich., 29, Chicago, Ill., May 1-June 24.

BATES BLANCHE (David Belasco, mgr.): New York city Nov. 15—Indefinite.

BEHIND THE SCENES (Bertram Harrison, mgr.): Philadelphia, Pa., 17-29.

BELLEW, KYRLE (Charles Frohman, mgr.): Providence, R. I., 24-29.

BEN-HUR (Klaw and Erlanger, mgrs.): Lafayette, Ind., 24-26.

BERNHARDT, SARAH (W. F. Connor, mgr.): San Francisco, Cal., May 1-6.

BEVERLY (Delamater and Norris, mgrs.): Bloomsburg, Pa., 26, Carlisle 27, Chambersburg 28, Hagerstown, Md., 29, Washington, D. C., May 1-6.

BEVERLY (Western: Delamater and Norris, mgrs.): Harrisonburg, Va., 26, Winchester 27.

BLINN, HOLBROOK (Wm. A. Brady, mgr.): Brooklyn, N. Y., 17-29.

BREWSTER'S MILLIONS (Al. Rich, mgr.): Norfolk, Va., 24-29, Richmond May 1-6.

BURKE, BILLIE (Charles Frohman, mgr.): Cincinnati, O., 24-29.

CAUGHT IN MID-OCEAN (Al. H. Woods, mgr.): St. Louis, Mo., 23-29.

CHERRY, CHARLES (Daniel Frohman, mgr.): Chicago, Ill., April 17—Indefinite.

COLLIER, WILLIAM (Lew Fields, mgr.): New York city Nov. 28—Indefinite.

COMMUTERS (Henry B. Harris, mgr.): Boston, Mass., Feb. 20—Indefinite.

CONCERT, THE (David Belasco, mgr.): New York city Oct. 4—Indefinite.

CONFESSION, THE (Mittenthal Bros., mgrs.): New York city March 13—Indefinite.

COUNTRY BOY (Co. A: Henry B. Harris, mgr.): Detroit, Mich., 24-29.

COUNTRY BOY (Co. B: Henry B. Harris, mgr.): Syracuse, N. Y., 24-29.

COUNTY SHERIFF (O. E. Wee, mgr.): Kendallville, Ind., 26, Lagrange 27, Plainwell 28, Kalamazoo, Mich., 29, Battle Creek 30.

CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Winona, Minn., 29, Cleveland, O., May 1-6.
DEEP PURPLE (Liebler and Co., mgrs.): New York city Jan. 9—indefinite.
DREW, JOHN (Charles Frohman, mgr.): St. Paul, Minn., 24-26, Minneapolis 27-29, Omaha, Neb., May 1-3.
EART LYNNE: Akron, O., 28, 29.
EDESON, ROBERT (Henry B. Harris, mgr.): Newark, N. J., 24-29, Brooklyn, N. Y., May 1-6.
ELI AND JANE (Harry Green, mgr.): Jasonville, Ind., 26, Clinton 27, Cayuga 28, Waynestown 29, West Lebanon May 2, Fowler 3, Earl Park 4, Kentland 5, Remington 6.
EVERYWOMAN (Henry W. Savage, mgr.): New York city Feb. 27—indefinite.
EXCUSE ME (Henry W. Savage, mgr.): New York city April 17—indefinite.
FATHER AND THE BOYS (Gregory-Stegner Co., mgrs.): Kansas City, Mo., 23-29, St. Louis 30-May 6.
FAVERSHAM, WILLIAM (Frank Wilstach, mgr.): Brooklyn, N. Y., 24-29.
FIRING LINE (A. G. Delamater, mgr.): New York city April 17—indefinite.
FISKE, MRS. (Harrison Grey Fiske, mgr.): New York city March 20—indefinite.
FLAMING ARROW (E. F. Kreyer, mgr.): Dansville, N. Y., 26, Addison 27, Coudersport, Pa., 28, Austin 29.
FORTUNE HUNTER (Cohan and Harris, mgrs.): Philadelphia, Pa., Feb. 6-April 29.
FORTUNE HUNTER (Cohan and Harris, mgrs.): Richmond, Va., 24-26, York, Pa., 27, Lancaster 28, Reading 29.
FOURTH ESTATE (Liebler and Co., mgrs.): Boston, Mass., Feb. 20—indefinite.
FOX, THE (Oliver Morosco, mgr.): Chicago, Ill., 16-29.
GAMBLERS, THE (Authors' Prod. Co., mgrs.): New York city Oct. 31-April 29.
GEORGE, GRACE (Wm. A. Brady, mgr.): Hartford, Conn., 27.
GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): Chicago, Ill., Dec. 4—indefinite.
GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): New York city Sept. 19—indefinite.
GILLETTE, WILLIAM (Charles Frohman, mgr.): New York city March 13-April 28.
GILMORE, BARNEY (Geo. A. Quinn, mgr.): Johnstown, Pa., 26, Warren 27, Olean, N. Y., 29, Syracuse May 1-3, Geneva 4, Sunbury, Pa., 5, Reading 6.
GIRL AND THE TRAMP (Geo. L. Barton, mgr.): Akron, O., 24-26, Youngstown 27-29, Carrollton May 1, Canton 2, Loudonville 3, Nevada 4, Lima 5, 6, Montpelier 8, Tecumseh, Mich., 9.
GIRL FROM RECTOR'S (Albert Hoogs, mgr.): Chico, Cal., 26, Red Bluff 27, Medford, Ore., 28, Eugene 29, Portland 30-May 6.
GIRL OF THE MOUNTAINS (O. E. Wee, mgr.): Fremont, O., 26, Wellington 27, Niles 28, McKeesport 29.
GIRLS (Messrs. Shubert, mgrs.): Cleveland, O., 24-29.
HARNED, VIRGINIA (Arthur A. Aylesworth, mgr.): Springfield, Mass., 26, Brattleboro, Vt., 27, Rutland 28, Burlington 29, Barre May 1, Berlin, N. H., 2, Portland, Me., 3, Bangor 4, Augusta 5, Lewiston 6.
HIGGINS, DAVID (E. D. Stair, mgr.): Columbus, O., 27-29.
HILLIARD, ROBERT (Frederic Thompson, mgr.): Philadelphia, Pa., 17-29.
HODGE, WILLIAM (Liebler and Co., mgrs.): New York city 24-29.
HOUSE NEXT DOOR: St. Louis, Mo., 23-29.
IN THE BISHOP'S CARRIAGE (United Play Co., Inc., mgrs.): Clinton, Ia., 26, Dubuque 27, Independence 28, Waterloo 29, Cedar Rapids 30.
JAMES BOYS IN MISSOURI (Klimt and Gazzolo, mgrs.): Washington, D. C., 24-29, Baltimore, Md., May 1-6.
JIM AND THE SINGER: Union City, Mich., 26, Three Rivers 27, Cassopolis 28, Dowagiac 29, Benton Harbor May 2.
KOLKER, HENRY (Henry W. Savage, mgr.): St. Louis, Mo., 23-29, Quincy, Ill., May 1, Peoria 2, Decatur 3, Terre Haute, Ind., 4, Indianapolis 5, 6.
LACKAYE, WILTON (L. S. Sire, mgr.): Chicago, Ill., 9-May 6.
LIGHT ETERNAL (Stair and Havlin, mgrs.): Rochester, N. Y., 24-29.
LIGHTS OF LONDON (Wm. A. Brady, mgr.): New York city May 1—indefinite.
LILY, THE (David Belasco, mgr.): Denver, Colo., 24-29.
LION AND THE MOUSE (United Play Co., Inc., mgrs.): Louisville, Ky., 23-29, Evansville, Ind., 30-May 2, Mt. Vernon 3, Washington 4, Bloomington 5, Bedford 6.
LOST IN THE HILLS (R. W. Fraser, mgr.): Leeds, N. D., 26, Rugby 27, Devon 28.
LOVE AND THE WOMAN: Columbus, O., 24-26.
MADAME X (Eastern): Henry W. Savage, mgr.): Pittsburgh, Pa., 24-29, Wheeling, W. Va., May 1, 2, Altoona, Pa., 3, Harrisburg 4, York 5, Lancaster 6.
MADAME X (Western): Henry W. Savage, mgr.): Kansas City, Mo., 23-29, Chicago, Ill., May 1—indefinite.
MAN ON THE BOX (H. E. Pierce, mgr.): Victor, Colo., 26, Colorado Springs 27.
MANN, LOUIS (Wm. A. Brady, mgr.): Cincinnati, O., 23-29.
MANNERING, MARY (Messrs. Shubert, mgrs.): Baltimore, Md., 24-29.
MANTELL, ROBERT B. (Wm. A. Brady, mgr.): New York city April 17—indefinite.
MASON, JOHN (Messrs. Shubert, mgrs.): New York city March 13—indefinite.
MELVILLE, ROSE (A. R. Sterling, mgr.): Cincinnati, O., 23-29, Cleveland May 1-6.
MILLER, HENRY (Henry Miller Co., mgrs.): Philadelphia, Pa., 17-29.
MISSOURI GIRL (Joseph Rith, mgr.): Lubbock, Tex., 26, Tulia 27, Amarillo 28, Dalhart 29, Guymon, Okla., May 1, Liberal, Kan., 2, Meade 3, Bucklin 4, Pratt 5, Turon 6.
MONG, WILLIAM V.: St. Louis, Mo., 23-29.
MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): Paterson, N. J., 24-29.
NETHERSOLE, OLGA (Liebler and Co., mgrs.): Oakland, Cal., 25, 26.
O'HARA, FISKE (Al. McLean, mgr.): Pittsburgh, Pa., 24-29, Rochester, N. Y., May 1-3, Syracuse 4-6.
OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Boston, Mass., 17-29.
OLD HOMESTEAD (Franklin Thompson, mgr.): Portland, Ore., 23-29, Salem May 1, Corvallis 2, Albany 3, Eugene 4, Grant's Pass 5, Medford 6.
OLD HOMESTEAD (Franklin Thompson, mgr.): Hartford, Conn., 26.
OLE OLSON (J. H. Hewitt, mgr.): Jamestown, N. D., 26.
OUR VILLAGE POSTMASTER (W. R. Leonard, mgr.): Shullsburg, Wis., 26, Darlington 27, Belmont 28, Highland 29.
OVER NIGHT (Wm. A. Brady, mgr.): New York city Jan. 9—indefinite.
PAID IN FULL (Co. B: United Play Co., Inc., mgrs.): New Ulm, Minn., 26, Hastings 27, Stillwater 28, Rochester 29, La Crosse, Wis., 30, Ellsworth May 1, Menominee 2, Black River Falls 3.
PAID IN FULL (Central: United Play Co., Inc., mgrs.): Batesville, Ark., 26, Walnut Ridge 27, Jonesboro 28, Paragould 29, Rector May 1, Malden, Mo., 2, Charleston 4, Sikeston 5, Poplar Bluff 6, Altoa, Ill., 7.
PAID IN FULL (Wagenhals and Kemper, mgrs.): Philadelphia, Pa., 24-29.
PECK'S BAD BOY (Benner and Cutter, mgrs.): Princeton, Ill., 27, Geneseo 28, La Salle 29, Spring Valley 30.
PIPER, THE (Winthrop Ames, mgr.): Washington, D. C., 24-29.
POLLY OF THE CIRCUS (Frederic Thompson, mgr.): Staunton, Va., 27.
REBECCA OF SUNNYBROOK FARM (Klaw and Erlanger, mgrs.): Boston, Mass., April 24—indefinite.
ROBERTSON, FORBES (Messrs. Shubert, mgrs.): Cleveland, O., 24-29, Boston, Mass., May 1-6.
ROBSON, MAY (L. S. Sire, mgr.): San Diego, Cal., 25, 26, Riverside 27, Pomona 28, Santa Barbara 29, Los Angeles May 1-6.
ROCK OF AGES (Rowland and Clifford, Inc., mgrs.): Chicago, Ill., 16-29, Aurora 30.
ROSARY: Geneva, N. Y., 26, Cortland 27, Binghamton 28, 29.
ROSARY (Rowland and Clifford, Inc., mgrs.): Kent, O., 26, Alliance 27, Massillon 28, Canal Dover 29, Wooster May 1, Fremont 2, Kenton 3, St. Marys 4, Van Wert 5, Lima 6.
ROSARY (Rowland and Clifford, Inc., mgrs.): Fall River, Mass., 26-29.
ROSARY (Gaskell and MacVitty, mgrs.): Green Bay, Wis., 26, Appleton 29.
RUSSELL, LILLIAN (Joseph Brooks, mgr.): Chicago, Ill., 11-29.
SCOTT, CYRIL (Messrs. Shubert, mgrs.): Boston, Mass., Feb. 6-April 25.
SEARS, ZELDA (Jos. M. Gaites, mgr.): Brooklyn, N. Y., 24-29.
SILVER THREADS (Joe. Lane, mgr.): Virginia City, Nev., 26, Reno 27, Winnemucca 28, Salt Lake City, U., 30, May 1.
SIS PERKINS (C. Jay Smith, mgr.): New Richmond, Wis., 26, Ellsworth 27, Durand 28, Menominee 29, Eau Claire 30, Stanley May 1, Grand Rapids 2, Red Granite 3, Berlin 4, Princeton 5, Fond du Lac 6, Appleton 7.
SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert, mgrs.): Los Angeles, Cal., 24-29.
STAHL, ROSE (Henry B. Harris, mgr.): Chicago, Ill., March 6—indefinite.
STARR, FRANCES (David Belasco, mgr.): New York city March 27-April 29, Brooklyn, N. Y., May 1-6.
SWEETEST GIRL IN DIXIE: Philadelphia, Pa., 24-29.
THAIS (Jos. M. Gaites, mgr.): New York city March 14—indefinite.
THIEF, THE (Geo. A. Sullivan, mgr.): Saranac Lake, N. Y., 26, Malone 29, St. Albans, Vt., May 1.
THIRD DEGREE (United Play Co., mgrs.): Devil's Lake, N. D., 26, Minot 27, Jamestown 28, Brainerd, Minn., 29, Hibbing 30.
TRAVELING SALESMAN (Henry B. Harris, mgr.): Chicago, Ill., 17-29.
UNCLE JOSH SPRUCEBY (P. B. Prentiss, mgr.): Ionia, Mich., 27, Lansing 29.
UNCLE TOM'S CABIN (Al. W. Martin's: Wm. Kibbie, mgr.): St. Paul Minn., 23-29, Minneapolis 30-May 6.
UNCLE TOM'S CABIN (Leon Washburn, mgr.): Gloucester, Mass., 26, Haverhill 27, Hartford, Conn., 28, 29.
VIRGINIAN (Kirke La Shelle Co., mgrs.): Boston, Mass., 24-May 6.
VOLUNTEER ORGANIST (W. W. Newcomer, mgr.): Baltimore, Md., 24-29.
WALDMANN, EDUARD (J. J. Morrison, mgr.): Croghan, N. Y., 26, Carthage 27, Gouverneur 28, Philadelphia 29.
WARDE, FREDERICK: Chico, Cal., 26, Medford, Ore., 27, Eugene 28, Salem 29, Portland 30-May 2, Tacoma, Wash., 3, Victoria, B. C., 4, Vancouver 5, 6.
WALSH, BLANCHE (A. H. Woods, mgr.): Waterloo, Ia., 26, Cedar Rapids 27, Rockford, Ill., 28, Peoria 29, Joliet 30, South Bend, Ind., May 1, Kalamazoo, Mich., 2, Battle Creek 3, Grand Rapids 4, Jackson 5, Adrian 6.
WARFIELD, DAVID (David Belasco, mgr.): Cleveland, O., 24-29, Detroit, Mich., May 1-6.
WARNER, H. B. (Liebler and Co., mgrs.): Philadelphia, Pa., March 20—indefinite.
WHIP (J. C. Williamson, Ltd., mgr.): Wellington, New Zealand, April 15-May 6, Masterton 8, Hastings 9, Napier 10, 11, Gisborne 13-16, Auckland 18-June 10, New Plymouth 12, Wanganui 13, 14, Palmerston North 15, 16, Christchurch 19-30, Timaru July 1, Oamaru 3, 4, Dunedin 5-20, Invercargill 21, 22.
WILSON, FRANCIS (Charles Frohman, mgr.): Minneapolis, Minn., 24-26, St. Paul 27-29.
WOLF, THE (Stair and Havlin, mgrs.): Norfolk, Va., 24-29.
WOMAN, THE (David Belasco, mgr.): Baltimore, Md., 24-29.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox, mgr.): New York city Aug. 29—indefinite.
ALBEE (Edw. F. Albee, mgr.): Providence, R. I., May 1—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 29—indefinite.
ANSON-GILMORE: Buffalo, N. Y., April 17—indefinite.
ARCADE: Newark, N. J., Jan. 9—indefinite.
ARVINE'S ASSOCIATE PLAYERS (George Arvine, mgr.): Indianapolis, Ind., April 17—indefinite.
ATWELL, ROY (F. T. Pullen, mgr.): Toledo, O., March 26—indefinite.
AVERY STRONG (Monte Thompson, mgr.): New Bedford, Mass., April 17—indefinite.
BAKER (Edwin S. Diamond, mgr.): Spokane, Wash., Sept. 4—indefinite.
BAKER, LEE: Minneapolis, Minn., Feb. 26—indefinite.
BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Providence, R. I., Nov. 14—indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.
BENTON, PIERCE R.: Wichita Falls, Tex., Feb. 27—indefinite.
BIJOU: Pawtucket, R. I., Aug. 8—indefinite.
BIJOU: Milwaukee, Wis., April 23—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BONSTELLE, JESSIE: Buffalo, N. Y., April 24—indefinite.
BOSTON PLAYERS (George C. Wilson, mgr.): Baltimore, Md., Nov. 21—indefinite.
BRISTOL (Fred Seward, mgr.): Bristol, Tenn., April 3—indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.
COLLEGE (T. C. Gleason, mgr.): Chicago, Ill., Nov. 7—indefinite.
COLONIAL PLAYERS (Tim Scanlan, mgr.): St. Paul, Minn., April 17—indefinite.
COLUMBIA (Geo. H. Verbeck, mgr.): Buffalo, N. Y., Feb. 6—indefinite.
COLUMBIA PLAYERS (Frederick G. Berger, mgr.): Washington, D. C., April 17—indefinite.
CONNESS AND EDWARDS: Wilmington, Del.—indefinite.
COPELAND BROTHERS (Copeland Bros., mgrs.): Wichita, Kan., March 13—indefinite.
COUNTISS, CATHERINE: Grand Rapids, Mich., March 19—indefinite.
CRAIG, JOHN (John Craig, mgr.): Boston, Mass., Aug. 29—indefinite.
CRESCENT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 5—indefinite.
CRESCENT (Stephen Steinach, mgr.): Mt. Vernon, N. Y., Jan. 16—indefinite.
CUMINGS (N. Appell, mgr.): Fitchburg, Mass., Feb. 27—indefinite.
DAVIDSON (Eugene Moore, director): Milwaukee, Wis., April 23—indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 5—indefinite.
DAVIS' PLAYERS (Edwards Davis, mgr.): Louisville, Ky., March 20—indefinite.
DIEHL (Legal Robinson, mgr.): Cleveland, O., May 8—indefinite.
DOMINION PLAYERS (W. R. Lawrence, mgr.): Winnipeg, Man.—indefinite.
D'ORMOND-FULLER: Shreveport, La.—indefinite.
DORNER (Dorner-Shannon, Inc., mgrs.): Taunton, Mass., Feb. 20—indefinite.
DOROTHY: Hutchinson, Kan., April 10—indefinite.
DWIGHT PLAYERS: Cincinnati, O.—indefinite.
EMERY (Edwin T. Emery, mgr.): San Jose, Cal., Jan. 1—indefinite.
EMPIRE (Monte Thompson, mgr.): Holyoke, Mass.—indefinite.
FAMILY: Lancaster, Pa., March 13—indefinite.
FORBES (Gus A. Forbes, mgr.): Stamford, Conn., Nov. 28—indefinite.
GARRICK (Warren B. Emerson, mgr.): Salt Lake City, U., Sept. 4—indefinite.
GERMAN: Cincinnati, O., Oct. 2-April 30.
GERMAN (Mrs. F. Weib, mgr.): St. Louis, Mo., Oct. 2—indefinite.
GERMAN (Max Hanisch, mgr.): Philadelphia, Pa., Sept. 24—indefinite.
GLASER, VAUGHAN (Vaughan Glaser, mgr.): Detroit, Mich., April 23-June 24.
GOTHAM: Brooklyn, N. Y.—indefinite.
GRIFFITHS, JOHN: Seattle, Wash., March 26—indefinite.
HAINES, ROBERT: New York city May 1—indefinite.
HALL'S ASSOCIATE PLAYERS (Eugene J. Hall, mgr.): Mansfield, O., May 22—indefinite.
HARVEY (Harvey D. Orr, mgr.): Peoria, Ill., March 13—indefinite.
HIGBY: St. Louis, Mo., April 9—indefinite.
HILLMAN (F. P. Hillman, mgr.): Omaha, Neb.—indefinite.
HIS MAJESTY'S: Montreal, P. Q., May 1—indefinite.
HOLDEN (H. M. Holden, mgr.): Cleveland, O., March 13—indefinite.
HOLLAND, MILDRED (E. C. White, mgr.): New York city March 20—indefinite.
HOLLINGSWORTH TWINS (Lew Gleason, mgr.): Houston, Tex.—indefinite.
HUTTON-BAILEY: Bluefield, W. Va., April 4—indefinite.
IMPERIAL THEATRE (Klimt and Gazzolo, mgrs.): Chicago, Ill., Dec. 25—indefinite.
INDIANA: South Bend, Ind., Sept. 4—indefinite.
IRVING PLACE (Gustav Amberg, mgr.): New York city—indefinite.
KEENE, LORRAINE (Kerr Amusement Co., mgrs.): Falls City, Neb., May 1—indefinite.
KEITH (James E. Moore, mgr.): Portland, Me.—indefinite.
KELLY, JEWELL: Chattanooga, Tenn., March 20—indefinite.
LANG, EVA (O. D. Woodward, mgr.): Kansas City, Mo., April 23—indefinite.
LAWRENCE (Del S. Lawrence, mgr.): Spokane, Wash., Dec. 25—indefinite.
LAWRENCE (Jos. J. Flynn, mgr.): Lawrence, Mass., Feb. 11—indefinite.
LONERGAN, LESTER: New Bedford, Mass., April 17—indefinite.
LONG (Frank E. Long, mgr.): Omaha, Neb., April 23—indefinite.
LORCH-BITTNER: Oklahoma City, Okla.—indefinite.
LYCEUM (Louis Phillips, mgr.): Brooklyn, N. Y.—indefinite.
LYCEUM PLAYERS (Walter Hampden, director): Rochester, N. Y., May 1—indefinite.
LYRIC: Lincoln, Neb., Aug. 29—indefinite.
LYTELL-VAUGHN: Albany, N. Y., March 20—indefinite.
MACK-LEONE (H. E. Pierce, mgr.): Duluth, Minn., Feb. 12—indefinite.
MAC LEAN (P. G. MacLean, mgr.): Cincinnati, O., April 17—indefinite.
MAITLAND, ARTHUR: Glens Falls, N. Y., April 17—indefinite.
MAJESTIC (H. M. Horkheimer, mgr.): Erie, Pa., April 17—indefinite.
MARLOWE (Chas. B. Marvin, mgr.): Chicago, Ill.—indefinite.
MEEK, DONALD (Donald Meek, mgr.): Lowell, Mass., Feb. 4—indefinite.
MORDANT-ATWELL PLAYERS (W. W. Decker, mgr.): Mobile, Ala., April 17-May 20.
MORRISON, LINDSAY: Lynn, Mass.—indefinite.
NATIONAL: Globe, Ariz., Feb. 23—indefinite.
NATIONAL: Montreal, P. Q., Aug. 15—indefinite.
NEILL, JAMES: St. Paul, Minn., April 30—indefinite.
NEW HAVEN (Weil and Darmstadter, mgrs.): New Haven, Conn., April 17—indefinite.
NORTH BROS. (North Bros., mgrs.): Topeka, Kan., Aug. 29—indefinite.
NORTH BROS. (North Bros., mgrs.): Columbus, O., April 17—indefinite.
NORTH BROS. (Frank North, mgr.): Oklahoma City, Okla., Sept. 18—indefinite.
O'CONNOR AND ROWE: Washington, D. C., April 10—indefinite.
OPERA HOUSE PLAYERS: Paterson, N. J.—indefinite.
ORPHEUM PLAYERS (Grant Laferty, mgr.): Philadelphia, Pa.—indefinite.
PARTELLO (W. A. Partello, mgr.): Calgary, Alta., Can.—indefinite.
PAUL, GEORGE: Manitowoc, Wis., Feb. 22—indefinite.
PAYCEN (E. S. Lawrence, mgr.): Toledo, O., Aug. 28—indefinite.
PAYTON (Corse Payton, mgr.): Hoboken, N. J., Aug. 20—indefinite.
PAYTON, CORSE (Corse Payton, mgr.): Newark, N. J., May 1—indefinite.
PAYTON'S LEE AVE. (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 29—indefinite.
PEERLESS: Aurora, Ill., March 20—indefinite.
PLAYERS (Jos. D. Glass, mgr.): Houston, Tex., Dec. 25—indefinite.
POLI (S. Z. Poli, mgr.): Norwich, Conn., Dec. 12—indefinite.
POLI (S. Z. Poli, mgr.): Scranton, Pa., Nov. 21—indefinite.
POLLARD, DAPHNE (Edw. Keilie, mgr.): Seattle, Wash., Feb. 18—indefinite.
POYNTER, BEULAH (H. J. Jackson, mgr.): Chicago, Ill., April 16-May 13.
PRINCESS: Des Moines, Ia., Aug. 28—indefinite.
PROCTOR (F. F. Proctor, mgr.): Newark, N. J., May 1—indefinite.
ROBERTS, FLORENCE: Portland, Ore., March 27-May 6.
ROCHESTER'S OWN (Jay Hunt, mgr.): Rochester, N. Y., Feb. 19—indefinite.
RUSSELL AND DREW (Russell and Drew, mgrs.): Seattle, Wash., Feb. 26—indefinite.
SCHILLER PLAYERS: Memphis, Tenn., April 23—indefinite.
SCHILLER PLAYERS: Atlanta, Ga., April 30—indefinite.
SCHILLER PLAYERS: Norfolk, Va., May 1—indefinite.
SCHILLER PLAYERS: Birmingham, Ala., April 16—indefinite.
SHERMAN: Elgin, Ill.—indefinite.
SHUBERT (Fred Kimball, mgr.): Rochester, N. Y., April 17-June 24.
SITTNER: Chicago, Ill., April 9—indefinite.
SPEDDEN-FAIGE: Chicago, Ill.—indefinite.
SPOONER, CECIL (Blaney-Spooner Co., mgrs.): New York city Feb. 27—indefinite.
SPOONER, EDNA MAY (Mary Globe Spooner, mgr.): Jersey City, N. J., Oct. 1—indefinite.
STANFORD AND WESTERN PLAYERS: Elmira, N. Y., Jan. 23—indefinite.
STEVENS, LANDER: Seattle, Wash., Feb. 19—indefinite.
TAYLOR (H. W. Taylor, mgr.): New Bedford, Mass., March 16—indefinite.
TEMPLE PLAYERS: Camden, N. J.—indefinite.
THOMPSON-FLYNN (Monte Thompson, mgr.): Lowell, Mass., Feb. 1—indefinite.
THOMPSON-FLYNN (Monte Thompson, mgr.): Salem, Mass.—indefinite.
THOMPSON AND WOODS: Brockton, Mass., Dec. 26—indefinite.
TRAHERN (Al. Trahern, mgr.): Nashville, Tenn., Jan. 30—indefinite.
TREADWELL-WHITNEY: Coldwater, Mich., March 27—indefinite.
TREMONT: New York city—indefinite.
TURNER, CLARA (W. F. Barry, mgr.): Schenectady, N. Y., April 17—indefinite.
VAN DYKE-EATON (H. Walter Van Dyke, mgr.): Milwaukee, Wis.—indefinite.
WIETING PLAYERS (Horkheimer Amusement Co., mgrs.): Syracuse, N. Y., April 17—indefinite.
WOLFE (J. A. Wolfe, mgr.): Jacksonville, Fla., March 20—indefinite.

TRAVELING STOCK COMPANIES

BOYER, NANCY: Lima, O., 24-29.
BROWN, KIRK (C. M. Miller, mgr.): Northampton, Mass., 24-29, Biddeford, Me., May 1-6.
CHAUNCEY-KEIFFER (Fred Chauncey, mgr.): Hanover, Pa., 24-29.
CULHANE'S COMEDIANS (Will H. Culhane, mgr.): Collinsville, Ill., 24-29.
CULHANE'S COMEDIANS (Mackly Allyn, mgr.): Paducah, Ky., 24-29.
CULHANE'S COMEDIANS (Geo. Penrose, mgr.): Pine Bluff, Ark., 24-29.
CULHANE'S COMEDIANS (Wm. H. Chase, mgr.): Edwardsville, Ill., 24-29.
DAWN, ZELLA, ASSOCIATE PLAYERS (Ravencroft and Meaney, mgrs.): Mt. Vernon, Ind., 24-29.
DOUGHERTY: Sturgis, S. D., 24-29.
GORDINIER BROTHERS: Ottumwa, Ia., 24-29.
HALL, DON C. (Don C. Hall, mgr.): Clintonville, Wis., 26, Marion 27, Big Falls 28, Scandinavia 29, Hortonville 30-May 6.
HICKMAN, GUY: Excelsior Springs, Mo., 23-29, Nevada May 1-6.
HICKMAN-BESSEY (James D. Proudlove, mgr.): Decatur, Ill., 17-29, Bartlesville, Okla., May 1-6.
KEITH (Cato S. Keith, mgr.): Elkhart, Ind., 24-29.
KENDALL PLAYERS (H. K. Dailey, mgr.): La Porte, Ind., 24-29, Sterling, Ill., May 1-6.
LA PORTE, MAE (Joe McEnroe, mgr.): Akron, O., 24-29, Newark May 1-13.
LEWIS, VIRGINIA (Benj. J. Lewis, mgr.): Cortez, Colo., 24-26.
LYCEUM COMEDY (Kemble and Sinclair's): Chillicothe, Mo., 23-29.
LYRIC: Merrill, Wis., 24-29.
McNAVIN (James McNavin, mgr.): Peru, Ind., 24-29.

(Continued on page 34.)

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MOTION PICTURES

"SPECTATOR'S" COMMENTS

It has been promised on this page and elsewhere in this department of THE MIRROR that a model picture scenario would be published, or at least a scenario that this writer considers a model. Not having access to original manuscripts, a well-known motion picture subject has been selected and a scenario for it written as it might have been, relying entirely on memory of the picture as produced. The subject chosen is For the Honor of the Family, produced some months ago by the Biograph Company, and the reason for making the choice is that the story, though not a pleasing one for sensitive nerves, is still so powerful in dramatic plot, and was so skilfully worked out by the director, as to live long in the memory. As previously stated in discussing the topic of scenario writing, brevity is the chief requisite, after the story has been invented and thought out. Only the bare outlines need be reduced to writing, leaving to the director all details and many of the essential actions that would logically follow.

* * * *

Treating the story, For the Honor of the Family, in the manner described, the following might well be the result:

1. Interior of Southern mansion during Rebellion—Old gentleman, intensely proud of his brave ancestors and the family honor, prepares idolized son for joining army.
2. Town street—Son departs with soldiers.
3. Interior of home—Father waves fond farewell. "My boy!"
4. Battle—Son shows cowardice.
5. Near battle ground—Son slinks away.
6. Approach to home—Son approaches, still trembling.
7. Interior—Son enters, a craven. Father overwhelmed with shame. Looks out of window with apprehension.
8. Outside—Southern soldiers looking for deserter.
9. Interior—Father hides son. Denies to soldiers that his son is there or can be a coward.
10. Interior, later—Father drags son out and shoots him. Old servant helps carry body out.
11. Battle ground, night—Father and servant carrying body, looking for favorable spot.
12. Another battle ground scene—Father places body in attitude showing heroic death.
13. Interior, next morning—Soldiers return, looking for deserter. Father, proud as before, denies son has been there. Suggests search of battlefield.
14. Battle ground—Father and soldiers searching.
15. Same as scene 12—Soldiers find son's body. Homage to dead hero.
16. Interior—Father mourning his dead but sternly satisfied that family honor has been preserved.

* * * *

The original manuscript of the picture play in question may have been several times as long as the above, or it may have been written out in a single paragraph. Of that The Spectator has no means of knowing, and it doesn't matter. The point is that the above scenario would have answered the purpose and would have been far more apt to receive attention than would a long manuscript that entered into every commonplace detail of action. Indeed, the story is so strong that a single short paragraph would have conveyed it to the astute director. For instance:

An old Southern gentleman, during the Civil War, was so intensely proud of his brave ancestors, his family honor and his only son, that when the latter entered the army, proved a coward and came slinking home, pursued as a deserter, the father shot him, carried the body to the battlefield, placed it in a heroic attitude and there caused it to be found—all for the honor of the family.

Here we have the story in all its essential particulars reduced to a single sentence of seventy-two words. Can a director or scenario reader or editor be imagined who would pass up this story merely on account of its brevity? It is true that there would have been a question of policy—a doubt as to the advisability of producing such story at all, but this would have had nothing to do with the style in which it was submitted.

* * * *

The story is the thing, and on its strength, originality, novelty, logic and interest depend its chance of acceptance, no matter in what brief, concise, but clear form it be submitted. To get strength into the story the writer must have the proper instinct—an ability to recognize the strong from the weak. Not everybody has this gift, and after all it is the most necessary of all gifts in story writing or making. Next comes originality and novelty, or avoidance of the hackneyed. Third, we may place the logic or consistency of the story. It must be to a certain extent reasonable. Even a farce must have a modicum of consistency in it. Fourth, we have the interest that may be imparted to the narrative by the manner of treatment—the style of telling the story, and here we come to the twilight zone between the author and the director. In so far as the author is concerned—and he is the only one under present consideration—all four of the foregoing requirements may be best obtained by adhering closely to events and actions of real life as the writer himself knows them. Nor to do this is it necessary to be commonplace.

* * * *

There is one other recommendation that The Spectator would make to the aspiring picture story authors, and that is to read the reviews and criticisms of picture

WILLIAM R. DUNN

plays closely, to the end that the mistakes of others may be avoided and the successes of others may serve as valuable hints. Not that ideas should be stolen, for that would be the worst of all literary sins, but one can often sharpen his wits by observing how others have employed the material at their hands. It might also be suggested that each author should see all the current films he can, but that would be superfluous advice. It may be assumed that any one who is ambitious to write picture stories is already a confirmed patron of the picture shows.

* * * *

It seems strange, when one notes the marvelous extent to which even the writing of picture plays has become a widespread pastime, not to mention the absorbed interest with which the produced plays are daily witnessed by millions, to read periodical prophecies in the press that the "fad" of the picture show, as they call it, is bound to die out in time. A writer in the Oakland (Cal.) *Enquirer* sees the finish of the pictures—not their extinction, for he is kind enough to admit that they will linger

G. M. ANDERSON

along in some sort of obscurity, but their dethronement as the most widely patronized amusement. To prophecy is a dangerous thing to do, and there may be some form of amusement that will develop in time to crowd the motion pictures from first place, but if so it will have to be from some other reason than the one named by the *Enquirer* writer. He classes motion pictures with croquet, roller skating and bicycles—mere novelties, and he declares that the pictures are no longer novelties. His range of vision is indeed limited. He has not perceived that it is no longer the novelty of the pictures in motion that attracts spectators, but the things that the pieures show and tell. The films and picture machines are now as truly devices for publishing fiction and information as is the printing press. Fancy the printing press going out of existence or taking a back seat as an institution because its novelty has worn off.

* * * *

An esteemed contemporary, in discussing the defense of one of the "scenario school" teachers, wants to know: "Why teach the writing of motion picture scenarios?" The article continues that there are only about fifty scenarios per week used in America, which, at the liberal estimate of $25 per scenario, would net but $1,250 per week for the several thousand alleged scenario writers in America who are now trying to turn their efforts into money. This statement of fact is unanswerable as an argument against the pastime as a profitable occupation for any considerable number of people, and it refutes the rosy claims made by the alleged schools that are endeavoring to induce pupils to pay them good money for instruction in the art. Still, there is another side to the story, although it furnishes no good reason why would-be picture story writers should become the dupes of worthless schools. While there are, as stated, several thousand persons in the country who are writing scenarios, there are very few who write really good ones, if we may judge from the average quality of the fifty odd that are issued each week by the manufacturers. There is therefore no "market already glutted" at the top. There is plenty of room for exceptional talent in this line, as in any other line of endeavor, although the rewards are not alluring.

* * * *

But who ever heard of the improbability of reward deterring ambitious writers in any department of literature? Thousands of stage plays are written each year, and yet the profitable successes are very few. Magazines receive literally tons of manuscripts of which only an insignificant percentage is accepted and paid for. The amateur writer does not write for money; he writes primarily for satisfaction and glory. And yet it is from this class that the literary professions are recruited. It may and probably will turn out this way with the thousands of so-called scenario writers who are sending their work to the film manufacturers. Every once in a while a genius crops up among them, and the more thousands there are who try their heads at this pastime the more geniuses will be discovered as a final net result. So it is that the beginners should not be discouraged nor driven away by too cold treatment. They should, however, be warned, as THE MIRROR and other papers have warned them, against patronizing the alleged "schools" with any hope that these institutions can develop successful scenario writers. The geniuses that are to come may be depended upon to assert themselves with or without the schools.

* * * *

Ha! ha! One is forced to smile right out loud in reading the peevish tone with which *The Moving Picture World* chronicles the advent of Nat Wills as a motion picture player, and comments on the changed attitude of players of repute toward motion picture employment. "The theatrical journals," says the *World*, "that once affected to despise the pictures," are now seen to "grovel for the advertising of the celluloid play." "Grovel" is good, but if it doesn't apply to at least one "trade" paper in particular it doesn't apply to any paper. People who remember what the motion picture was before the amusement papers, led by THE MIRROR, took a hand in the game, and particularly what the "trade" papers were, will be inclined to think that the *World* should show more gratitude, at least to THE MIRROR. Critical attention to the dramatic qualities of motion pictures was unknown in any "trade" paper until THE MIRROR pointed the way, and this paper is also credited with a pretty considerable influence in bringing about the aforesaid improved feeling of the theatrical profession toward the films.

THE SPECTATOR.

SUBJECTS OF ILLUSTRATION.

Marc McDermott, who is attracting so much attention by his fine work for the Edison Company, is an Englishman by birth and began his theatrical career twelve years ago with George Rignold, with whom he remained six years in Australia. Then followed two seasons in England with Sherlock Holmes, under the management of Charles Frohman, followed by a coast to coast tour in America with Mrs. Patrick Campbell, playing Dr. Von Keller in Magda; after this a season in England with Mrs. Campbell, and an engagement at Wyndham's Theatre, London, where he created the part of Sir Lawrence Borthwick in Peggy Machree. Later came a year with

MARC McDERMOTT

the late Richard Mansfield in this country and one with Joseph Brooks, of Klaw and Erlanger.

His first part in Edison pictures was that of the Prince in Comedy and Tragedy, which stood out as a remarkably clean cut and elegant piece of acting. He played Javert in the series from Les Miserables and joined the Edison Stock company last August. Mr. McDermott is an actor of great distinction, with a wide range. It can be truthfully said of his acting that he "touches nothing which he does not adorn."

Ethel Elder, of the Lubin Company, is the product of the stock company school, having been a member of the Forepaugh company in Philadelphia; three seasons as leading woman with the Fall River Stock company, and was stock star of the company at Lowell, Mass., and of the Central Theatre Stock company at San Francisco. She was also specially engaged as leading ingenue, supporting Nance O'Neil. Miss Elder was also associated with the late Creston Clarke and was a member of The Clansman company. Since joining the Lubin company she has played principally leads and heavies.

Gilbert M. Anderson, the "A." of the Essanay (S. & A.) Film Manufacturing Company, now directing the Essanay Western Stock in southern California, has established an enviable reputation for his firm for the excellence of their Western productions. A pioneer among the picture manufacturers to make Western subjects in the real West, he has now established a thoroughly strong organization, now numbering thirty, and a branch studio, equipped with all the best appliances for studio work. Mr. Anderson also takes an active part in his productions and is known to thousands of picture lovers, with whom he is a favorite, as may be seen by the many inquiries regarding him from MIRROR readers.

In What a Woman Can Do, released this week, Mr. Anderson is the only person appearing in the photo play, a full reel subject. Startling as this may seem, the subject is said to be one of great interest and is clearly told. The subject is novel inasmuch as it is the first time that but one actor has been able to successfully interpret a story, at the same time sustaining a lively interest among the spectators. Viewed by a private audience of Chicago film men, the subject was declared to be a "winner," and Mr. Anderson was warmly praised for his clever acting.

William R. Dunn, lately re-engaged in the Vitagraph Stock, started his professional career in 1903 with Corse Payton and followed with engagements in melodrama for A. H. Woods. A season in vaudeville was followed by engagements with Leslie Carter and in The Squaw Man. In 1910 he joined the Vitagraph players and has done excellent work for that company.

Reviews of Licensed Films

Madame Rex (Biograph, April 17).—The work done by every member of the cast of this picture, which includes the new and pleasing ingenue, is most creditable and brings out this exceedingly well drawn and pretty romance of youth and age in a thoroughly entertainig and delightful manner. At the death of her husband Madame Rex is left a gambling casino, and realizing that it is not exactly the atmosphere for a young child to mature in, she takes her daughter to a convent. Madame Rex was guilty of the theatric trick of throwing the vile papers on the floor. As they must have been quite valuable to her, it is wondered why she did not carry them out with the child. After twelve years Madame Rex began to promise her child that she should return to her, but the return came in a way she had not looked for. Her own lover chanced to meet her daughter one day when she escaped from the convent as a lark and became fascinated. Then Madame Rex looked in her mirror and surrendered her claims to her daughter and youth. In the scene where she discovered her lover with her daughter one was not quite sure until later whether she really knew it was her daughter.

Lost Years (Gaumont, April 18).—Admirably acted, with the best French mode of expression and with no trace of camera playing, this film is an unusually strong subject. The idea is not new, but it is presented in a way so fresh and compelling as to warrant its re-use in a film. The father of two girls, one but a child, goes insane when the older girl is killed from falling over a railing while playing ball with her sister and father. Years after his mind is restored when he hears the young daughter, now grown up, playing on the piano the same music that the dead girl had played just before her death. The insane father was portrayed with effect.

Brest Harbor, France (Gaumont, April 18).—The old Norman castle still stands in Brest, being now occupied by soldiers, according to this film. The French arsenal, the great swinging bridge, French battleships at anchor and other points of interest are shown.

Deep Sea Turtles (Essanay, April 18).—It seems that deep sea turtles, after being caught in some sort of a water trap or cage, are fished out by men who dive into the water and bring them to the surface, landing them on their backs in a small boat, from which they are transferred to a vessel and thus find their way to market. The turtles in this film are exceedingly large, one weighing, it was said, 240 pounds. The film is especially interesting.

What Happened to Aunty (Essanay, April 18).—This is fast, snappy farce, right up to Essanay standard—a term that has a peculiar meaning of its own. The story is clever and sufficiently reasonable, and it was played with an air of sincerity that knew no camera and made every point delightfully effective. Aunty wouldn't let the girl marry because she wanted the young man herself, so the lovers determined to elope. Aunty found it out, locked the girl up and prepared to go herself disguised in the girl's costume; but the girl headed her off by getting a note to her lover by a tramp messenger. The lover exchanged automobile costumes with the tramp, who met the aunt and they were being properly married, when the two lovers confronted them. Then followed a logical chase of the tramp by the aunt and a final reconciliation of aunt and the young couple. Lottie Briscoe as the girl was excellent, as she always is when she ignores the front. Curtis Cooksey (are these the right names?) was exceptionally good as the lover, and Harry Cushman was the proper tramp. The aunt, whoever she was, was good.

The Unwilling Cowboy (Melies, April 20).—There is a light and airy vein in this cowboy comedy that gives it class. The laughs are not numerous, but none of them are forced; all come spontaneously. In short, the picture is a credit to the producers and players. An Eastern girl on a visit to San Antonio with her father is asked to visit a girl friend on a ranch. Here she falls in love with a cowboy and writes papa about it. He is furious and sets out to the ranch, where he arrives during a cowboy horseback dance—very well done, by the way. The daughter sees him coming, and she and her cowboy lover ride away to be married. Papa follows, tumbles into the stream, goes back for clothes and is rigged out in a cowboy costume. Being a cowboy now himself he can have no further objection to his daughter's choice, and accordingly he forgives the couple when they return as man and wife.

A Knight of the Road (Biograph, April 20).—This film is entirely out of the ordinary in the style of its production. One might think, on first thought, that it is a return to the old days of hurry-up in film acting, but it is hardly that, because it is acted so well and the flitting scenes join each other so logically. The average film drama may have from a dozen to twenty-five or thirty changes of scenes; this one has at least fifty, and maybe a hundred—the reviewer couldn't count them. It was all for the purpose of telling how a tramp saved a house from robbery by other tramps and was offered a home as a reward, but when he got up in the morning and heard the hustle and bustle of work in the household and looked outside to see the hands jumping into their labors, he escaped out of the window and went back to his buddy, who had boiled a few potatoes in a tomato can at a roadside fire. Toil was no part of this tramp's philosophy of life. As an experiment, just to show what the Biograph can do, the film is a success, but unless one watches sharp, not to miss a scene or a half dozen scenes, it may be hard for some to follow.

The Haven of Refuge (Selig, April 17).—In this picture, too many characters do too many things, a fact that has clogged the action of the best of dramas; consequently it was almost impossible to get at the plot of the story and the titles do not help out much toward lucidity. The first title indicates that Rafael excites the jealousy of Ysoleta, the half-breed girl. The next scene shows the two rival suitors, Rafael and Enrico. Enrico drops his cloak and a character who appears to be his Indian servant takes something from his ankles, and also does the same to Rafael, and Don Jose goes off, leaving his cloak lying on the ground, the import of which actions are not evident to the general mind. Then Manuletta, who is evidently the daughter of Don Jose, is sent to a convent or imprisoned after a secret meeting with Enrico. The father and Rafael then plot to discredit Enrico, as the title indicates, which seems to be in some way a means of using the half-breed as a tool, for she feigns to die in Enrico's arms, and is seen to kiss him, which apparently causes Manuletta to doubt. Then, for some reason, Ysoleta kills Rafael, and Enrico is blamed, but he seeks the haven of refuge, and Ysoleta appears and confesses. No doubt it is an excellent story, but whatever artistic merits it may have are certainly mostly lost, and the public do not demand puzzles in picture.

The Two Fathers (Lubin, April 17).—A father in straightened circumstances is obliged to part with his young daughter, who is adopted by a wealthy man, who has also lost both wife and child. Sixteen years later the real father becomes butler in the adopted father's house, and does not make known his identity until he learns that the father by adoption having met with business reverses is trying to persuade the daughter to marry a man she does not love. Then his father-love asserts itself, and he causes the man to withdraw, and later gives his daughter to the man of her choice. The story seems to show that the ties of blood are the strongest bonds of man, and the father (Arthur Johnson) brings out this point of the story in a convincing and understanding manner, while Miss Lawrence as the daughter shows her usual charm. Every situation is decidedly well drawn.

Robert, the Silent (Pathe, April 17).—One hardly cares to discuss the French method of acting or the heroic and operatic treatment given the story, yet, while the acting, judged from this standpoint, is of the best, this reviewer could not help wondering if it would not be much more effectual had the characters been simply natural. Apart from the gypsy camp, where the gypsies seemed quite too hard to waken, the management and general effect leaves nothing to be desired. The duke, Robert, the Silent, finds no joy in life until he chances to meet a gypsy outside the castle. Her vision haunts him and he sends for her. Her dance melting into a tavern scene while he sleeps is an exceedingly artistic creation, for which no doubt the story exists. The duchess, on seeing the gypsy in Robert's embrace, orders her thrown into a dungeon, and when Robert learns of it he seeks her there and dies on her body after drinking a vial of poison. As may be seen, the subject is hardly agreeable to the average taste.

The Haunted Sentinel Tower (Edison, April 18).—This is indeed a picturesque picture, with views taken around an old tower of Moro Castle, Cuba, and marks the first release taken by this company now operating in that locality. Two lovers are stopped at midnight, though there is no trace of darkness, from visiting the old tower, and he then tells them the story of the haunted tower. He was not very clear as to the relation of his characters, so he was apt to be confusing. However, it is imagined the tale goes something like this, though it might be otherwise construed: The governor had a daughter who loved a sentinel, and when he discovered that she was in the habit of meeting him by a note a servant brought him and which he put together, he issued a decree that the young man should be shot at sunrise. He followed his daughter to the tower and in a struggle threw the sentinel over the walls of the fort to his death in the waves below, and the maid fell dead in his

ETHEL ELDER

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The Leading Lady (Vitagraph, April 18).—This production is cleverly staged and managed, and one cannot fail to appreciate and be amused at the many natural touches and inferences of stage life, especially the main idea of types, but the story, unique in its working out, seems to lack situation. After a long introduction one waits for Bridget to do something, and she does not quite measure up to the expectation, which is not the fault of the clever Vitagraph comedian, John Bunny, who again appears as a cook lady, and in his usual apt and understanding manner makes use of what situation there is. The characterisation of the dramatist, manager and musician were also well conceived; the dramatist's scenes with Bridget being noteworthy. To play the leading lady for his new musical comedy he wanted a type, and accordingly when he saw the picture of Bridget O'Flynn, the head cook of Murphy's Bowery Restaurant, in the paper, he decided that she was the type. Negotiations were made, and Bridget appeared at first rehearsal, and caused a deal of consternation; at last beating her way out with her umbrella, back to her restaurant, where she reigned supreme. The difficulty seemed to be that Bridget did not stay long enough or do enough to disprove she was not the type, and so bring the laugh on the dramatist.

The Phoney Prince (Kalem, April 19).—The McSweeneys, having acquired wealth, likewise seek social position and do not find Nora's lover, Jack, quite up to their present standard. They decide that Nora shall marry a Persian prince. On receiving the invitation to be present at the reception announcing the engagement, Jack and two of his friends meet the prince at the station and, taking him to Jack's rooms, persuade him that he should go in the evening dress of this country. While he is changing his clothes Jack's friends transfer his regalia to Jack, and after locking the prince in the room they go off to the reception. There the bogus prince is received with much homage, and Mrs. McSweeney telephones for a minister. He arrives and marries Nora to Jack in the prince's attire. The prince, having beaten his way out with his sword, arrives too late. There is an amusing situation, but Mr. Walthall brought an unnecessary heaviness to the role of Jack.

A New Life (Pathe, April 19).—Here is a clean, moral little story, well told and pleasingly enacted, aside from a general tendency to prolonged conversation, in which the spectator wonders what the characters are talking about. Leading up to a convincing and dramatic climax, it tells how the lady of the house shot a burglar, his pal escaping, and when some months later he returns he was met by his former confederate and driven from the house. The woman's kindness in nursing him back to strength and intrusting him with the cashing of a check had awakened his better nature and caused him to start an honest life as caretaker of her estate.

Mother (Selig, April 20).—Here is a story that is meant to arouse the best sympathies and succeeds, having for its theme the mother-love and giving the background of a prison in an interesting and praiseworthy manner. The aged mother is told by a neighbor, who shows her the account in the newspaper, that her son, whom she has not seen for fifteen years, is about to be hung for murder. When she visits the prison to see him he disclaims all relationship with her to save her the disgrace. Still feeling confident that he is her son, she goes to the governor for pardon, which he is unable to grant. On the day of the execution the governor receives a telegram a few minutes before the execution is to take place, that the real murderer has confessed and to delay the execution. As the jail's telephone is out of order the governor's daughter delivers the respite in an automobile at a high rate of speed and, of course, arrives in the nick of time, and the old lady and her son are united. It is believed that the telephone out of order would have seemed less a theatrical trick in story telling had the telephone been found to be broken a little time before the precise moment. The sheriff, with his rope across the road, might well have been saved for some other picture, as the comedy at that moment was out of place. It is felt that the son might have made more of his part and thus benefited the presentation. The mother, however, played with understanding.

Helping Him Out (Lubin, April 20).—One of the cleverest comedies seen for some time is presented in this film, and the delightfully natural and significant touches given it make it a thoroughly entertaining and laugh provoking picture. There are two suitors to the hand of Pearl—Albert, the unwelcome, and William, the welcome. Albert is a banjo dinger and drives the family frantic with his tunes. Accordingly, when William arrives, Albert is firmly and emphatically put out of the back door. Deprived of her loved one Pearl grows sick, until the doctor suggests a remedy. The father goes for Albert, brings him home and, much to the young man's amazement, presents him with a sum of money and tells him he will bring Pearl to him. Albert misunderstands and thinks he means his home, and accordingly starts forth. He is brought back by the brother and then by the mother, each in their turn reimbursing him. At last, while the family is showing William, now the unfavored out the back door, Pearl and Albert flee out the front and are married. Albert then sends back a note thanking them for helping him out. It is well acted, he of the banjo being played by Albert McGovern.

How Springins Took Lodgers (Edison, April 19).—This really notable picture, adapted from the old farce, Ici on Parle Francaise (French Spoken Here), would perhaps have been more laughable had it not undertaken to tell quite so much, and had laid more stress on the vital points. It was also noted that the early scenes in Springins's boarding house, where he is conveying to his wife, daughter and hired girl his plan of attracting French boarders by the announcement quoted above, although his only knowledge of the language was obtained from a book of the "teach quick" variety, was played at too slow a tempo and with too much effort to develop comedy not yet called for by the situations. The scene in the railroad coach between the jealous English major traveling with his bride and the inoffensive young Frenchman opposite was excellent. The major being left at a lunch counter, the helpless wife and the strange young Frenchman landed in London, where the Frenchman could speak but little of English. No wonder, then, that the sign: "Ici on Parle Francaise" read to him like a helping hand out of heaven, and it would seem that rather more might have been made of the situation than was shown in the picture. Complications follow when the Frenchman tries to tell his troubles to Springins, who takes the two for man and wife, but who appears to be undeceived in some way not made clear in the picture, so that they are given separate rooms. The major now arrives, and a duel is only averted when the major discovers the landlord's daughter in the arms of the Frenchman, whose previous love affair with the girl is a complication difficult to convey and really only confuses the film story. Sedley Brown as Springins was better toward the end than at the beginning. Mrs. Sedley Brown as Anna Maria, the kitchen maid, who objected to polishing boots, was good. Really the best work was done by Marc McDermott as the major, although Edward Boulden as the Frenchman, Miriam Nesbitt as the major's wife, and the two ladies taking the parts of Mrs. Springins and her daughter were quite satisfactory.

Solving the Servant Problem (Eclipse, April 19).—The solution is novel and furnishes a pleasing, farcical idea. The employment agent who furnishes the help guarantees satisfaction, and when a complaint comes in goes personally to the house, and shows the astonished servant how she should act. The showing is done by rapid trick photography in two cases, while in the third the agent captures the complaining lady for her husband by her obliging ways.

Sweanee Tung, China (Eclipse, April 19).—Interesting travel views in and about the Chinese city named are shown in this film, one of the most amusing being where somebody throws small coins to the native children.

The Troublesome Secretaries (Vitagraph, April 21).—This appears to be another Betty story, although it is not advertised as such. It is extremely funny, with the admirable comedian, John Bunny, as the father; the attractive Mabel Normand as Betty, and Ralph Ince as the successful secretary. Betty flirts with the secretaries and pays objects, discharging them, and advertising for a secretary over sixty-five years old. By Betty's advice, one of the secretaries, to whom she takes a fancy makes up as a very old man, with long whiskers, and gets the job after a number of other old fellows have been rejected. No sooner is the disguised secretary engaged than he has Betty on his lap, where papa discovers them, but, seeing the joke, is soon pacified and sanctions their engagement. It would seem that the secretary must have counted on papa's bad eyesight, as his false whiskers looked none too genuine. Also it is suggested that if Betty had not been quite so free in her hugging and kissing, but had been more refined and dainty, it would have fitted her character better. The comedy is a decided hit.

The Insurrecto (Kalem, April 21).—Here is a thrilling story of the Mexican border well produced, except for some few details, and having an ending that leaves enough untold to avoid giving a shock to the sympathies. Having had luck on his orange farm, a young man leaves his wife and mother and enlists with the Mexican insurrectos, being paid a good sum for securing a quantity of ammunition from a moving train. He accomplishes the trick, but is pursued and in escaping accidentally shoots himself mortally with a gun he had appropriated from a miner's cabin. This miner finds him and agrees to carry his last message to his wife, together with the money he has. Then he carries the body to town and gets a reward for the capture. The miner now journeys to the dead man's home, where he finds the wife and mother in sore need, and gives them his reward money, as well as the money left by the husband. Here the film ends in very good taste. A thoughtless producer would have shown a marriage. Incidental defects in detail included the train men pointing in the direction the train was going as being that taken by the fleeing insurrectos, and the gun which killed the fugitive protruding near his arm.

Spirit of the Light (Vitagraph, April 22).—Beauty of scene, artistic posing and a poetical idea make this film one of special high-class merit. The old lighthouse man has a daughter who assists him at the light. An artist looking for local color comes that way, engages lodging, paints scenery and the girl's portrait, and falls in love. He is called home by a telegram and is gone some weeks, at last writing to the waiting maiden that he has been sick with fever and will soon be with her. In her joy over the letter she does not notice that the boat in which she is sitting is carried away by the tide. She is without oars and is lost in the storm, the overturned boat being found the next morning by the aged father. The old man is now stricken dead and the mourning artist sees a vision of his sweetheart telling him to guard the light. He does so and becomes the keeper, having for his only companion the memory of his lost love, "the spirit of the light." Miss Turner, as the girl, was excellent, and Charles Kent (Was it he?) as the old keeper, was beyond praise. The artist, a new face, was also good. It was noticed that the telegram that called the artist home was without address or office mark, and that the artist in painting the girl's portrait sat almost with his back to her and dabbed at his canvas in a particular inexpert manner. These little faults, while not serious, might have been avoided, it would seem.

Indian Maiden's Lesson (Essanay, April 22).—The Essanay Western company continues giving Western subjects with more than the conventional ideas as foundations for the stories. In the case of the above picture there is a moral pointed so strongly, that in spite of its improbability it lifts the film to a higher plane. The clergyman, who has been rescued by an Indian girl after having been left for dead by his partner in a search for a lost mine, teaches her truths from the Bible, one being "Thou shalt not kill." Later, when his treacherous partner is captured by the Indians, the clergyman in his desire to punish the man forgets his own teaching and would kill the captive, but the girl confronts him with the commandment which he had written on a slate, and he turns the prisoner free. The acting is excellent by all three principals. Mr. Anderson played the clergyman admirably.

Turned to the Wall (Edison, April 21).—Charles Reade's novel, "Put Yourself in His Place," is herein interestingly put into picture though the movement forward is not as direct as might be. However, it is especially well acted, Guy Coombs as the son playing with his usual grace and distinction. Squire Raby turns his sister away from the house when he learns that she is to marry a young architect and also turns her portrait to the wall, placarded "married into trade." It might have been well if this latter action had been shown in the first scene, thus avoiding the necessity of bringing the young son back to the house in later years in the manner in which it was done, as it seemed peculiar to see him enter the strange house alone and go out without having seen any one. He had become an expert wood carver and when he lost his position

through jealousy he came to see the squire, his uncle, but he evidently did not see him, but found the old abandoned church where his ancestors had worshipped. Here he plied his trade. He also gave lessons to Grace Carlen, who was the squire's friend, in wood carving. On a visit to the squire she was lost in the snow and sought shelter in the church on the same evening that a gang of workmen entered and attempted to do away with the young wood carver. The searching party sent out by the squire entered and took the young man to the squire's house, where the mother, who had followed to warn, came in and the family was united.

Mary Long and Tommy Short (Pathe, April 21).—The amusement or fun, if it may be termed such, contained in this film is derived from the contrast in height in the two characters. The dwarf follows her into the kitchen and there, after a series of contortionist stunts, which includes kicking him in the face and knocking him over, she rewards his love making by rolling him up in the table cover and dumping him out of the window.

The Chief's Talisman (Pathe, April 22).—This is an exceptional picture in many ways, and shows how, when a picture is clearly told, the absence of titles may add to its intensity. The merging of the grandmother's story into the present is most effectively done in picture and dramatic action. The child of the Western preacher begs a story from the grandmother before she goes to bed, and the grandmother relates how her father came into possession of the skin on which appears the picture of an Indian chief. When the chief had been preyed upon by the white settlers, her father, the preacher, had sheltered the chief at the church, and he, in gratitude, had adopted the cross as his talisman and kept his tribe at peace. That night he died and the little girl was awakened from her bed by Indians attacking the house. The new chief was on the warpath. The attack and the general management of the picture at this point is notable. The Indians broke through into the cabin and were held back by the preacher holding up the cross, their talisman, before them. The spirit of their departed chief rose up before them from the skin on the wall and there was peace.

Statues and Monuments of New York (Pathe, April 22).—This picture shows Washington's statue at Union Square; also that of Lincoln; the monument to the soldiers and sailors, and Grant's Tomb at Riverside Drive; Columbus at Columbus Circle, and Nathaniel Hale at City Hall.

The Erring Son (Gaumont, April 22).—This is a strong, well acted story from the French point of view. It, however, would have added clearness and smoothness had other scenes been added showing the sisters relation with her brother after he had come back from prison, and how she aided him to prosperity after her marriage. When she was but a child and he was in his youth, he was arrested and imprisoned for ten years. On coming out his parents are loath to take him back, lest it interfere with the daughter's coming marriage. After her marriage her husband receives an anonymous letter stating that his wife is visiting a man unknown. When the husband learns it is her brother he arranges a reconciliation with the parents when they meet their son at luncheon at his house.

Reviews of Independent Films

The Stampede (Imp., April 17).—There is an old story worked over in this film—old in pictures and old in vaudeville. A bandit having kidnapped his own daughter, not knowing her identity, locks her in a cabin with a guard outside, instructed to shoot any one appearing at the window. In his anguish on discovering who the girl is, he goes to the window himself and is shot. The stampede with which the film starts has nothing to do with the main situation, except to account for the father and girl becoming separated. Her mother carrying her as a child in her arms is run down by stampeded cattle and killed, or she is supposed to be, but it is so badly done as to deceive nobody, which is all the better in this case, as the sight of a woman being trampled by cattle is too shocking for ordinary nerves. The scene of the episode was also out of atmosphere, being a tenement lot surrounded by a hedge with a small herd of cattle being chased about by a party of mounted cowboys. The child is picked up and adopted by the alleged ranch family, but there is no explanation as to how the father became a bandit.

With Stonewall Jackson (Champion, April 17).—This film was not exhibited at the Fourteenth Street Theatre, where Mirror reviewers are accustomed to see Independent releases, and the fact is more to be regretted because the picture has received considerable advance praise. THE MIRROR would have found it a pleasing duty to have joined in this praise.

A Close Call (Yankee, April 17).—Rather better acted than usual this film still lacks convincing qualities through false scenic backgrounds. It isn't the West that it pretends to be. A young man going on horseback to his home is robbed of his horse, and, being in a hurry, turns robber himself, taking a horse from a stable. The sheriff is out after the first thief, and comes upon the second one, but lets him go when he shows an urgent letter from his wife. At home he finds the original horse thief having his wound dressed. He arrests him, and gains the advertised reward. There are some interesting human incidents in the picture, as, for instance, when the sheriff pays the reward to man's infant child.

Jerusalem and the Mount of Olives (Belair, April 17).—This travel picture shows interesting views around Jerusalem.

Cally's Comet (Thanhouser, April 18).—As Professor Cally is imbibed with the idea that his daughter can marry only some eminent professor of astronomy, the young man who has decided to marry his daughter concludes to assume to be such a person. With the necessary make-up, he arrives at the house and proceeds to discover a comet which is done by painting one on the end of the telescope. Before the gathering of scientists arrive his deceit is discovered, and the comet is washed off. He agrees to find it, if the professor will give him his daughter, and, pressed by the waiting scientists, the father consents and forthwith the comet is painted on again. It is an amusing conceit generally well played, but the part of the lover played in lighter vein would have no doubt added to the spirit. The scene where he comes in without his glasses on might have been left out.

Return of Company D (Bison, April 18).—At the dance at the barracks Allen, slighted Lieutenant Boon, which, although he is the hero, caused him to raise his hands in high wrath, as we might expect of a villain. He then saved the young lady involved from insult at the hands of Allen, for which he was arrested, while Allen, in revenge (though what he had to revenge, as Boon seemed the most injured, is hard to conjecture), went among the Indians and incited them to war. One can hardly admire his intelligence in returning to the barracks, since he knew the Indians were to make a sudden attack. Neither did he evince any surprise or concern when the officer in charge learned of the attack. Allen was then called upon to go for reinforcements, and after returning from a successful dash through the line he died. Better work has been done by this company in the way of attacks and general manoeuvres. When there is a chance for any acting the opportunity is not seized upon, and it is fully apparent that blank cartridges are used from the ineffective power of the bullets, yet many were killed who never were shot.

Wine Harvest (Powers, April 18).—The greater part of this film is taken up by a railroad journey through some excellent mountain scenery. The actual views of the wine manufacture were not quite clear, because there were no explanatory titles. From a number of cars seen in the picture it is imagined that the scenes are laid in some Spanish country.

Copper Wit (Powers, April 18).—This is the story of how one copper thought he would get something on the other by waiting for him to come out of a bakery, where he had gone to have a drink with the bakers. When the watched one came out he was inside of a hamper of bread. He emerged further up the block and passed by his mystified spy, who, to speak truly, was not mystified or very much of an actor. When the hamper came out one wondered if he really knew he was playing the part of a suspicious policeman.

A Tale of Ebon Tints (Reliance, April 19).—This farcical subject lacks clarity in its opening scenes, perhaps because the rapid style of action gives no opportunity for expression. It is quite impossible to identify the characters or their relations to each other until nearly the middle. There are three men and some women, and two of the men appear to have violent objections to the attentions that the third man is paying to one of the ladies. Eventually it turns out that all three men are rivals for the lady's favor. She solves the difficulty by agreeing to marry the one of them who shall remain with her in public for an hour or with whom she shall herself refuse to remain. Rather a complicated condition, but necessary for the plot, which works out quite funny. She blacks herself up as a colored lady, and one of the suitors throws up his hands at the start. A second takes a chance, but is thrown out of a restaurant for being her escort and resigns his claims. The third wins by also blacking up and taking the lady to a sure-enough "coon" cafe, which she refuses to enter, and thus loses her heart, hand and freedom. It is noticed with regret that nearly all the players, including the talented Miss Leonard as the jocose lady of the story, played constantly and offensively at the camera. This out-of-date method of playing cheapens the whole picture. It is as if each player appealed directly to the spectators, asking almost in so many words: "Now please laugh at me. I am really very funny if you only knew it."

A Half-Breed's Courage (Champion, April 19).—There is considerable improvement shown in this film over previous work by this company. There is a story to tell that has strength and the acting exhibits some expression, although the part of the young wife was overplayed at times. An Indian, having killed a white man unintentionally, through a struggle for a gun, escapes undetected. Another white man is accused of the crime, the evidence being a glove dropped by the Indian, this glove being one of a pair that the accused man's wife had given the Indian after dressing his wounded hand a few days before. The accused man is about to be hung, when the wife discovers the glove and its significance, appeals to the Indian to confess and save her husband, and with him reaches the scene of the lynching in time to save the innocent life. There was the usual un-Western atmosphere, but it was mostly wilderness all right.

Resignation (Imp., April 20).—This film tells how the prisoner is able to be resigned and smile at his fate in the consciousness that he has saved the honor of his mother. As he sits in his cell his mind goes back to the day he entered the room and found a man threatening to expose her good name by the means of some letters that he had in his possession. In the son's struggle to obtain them the fellow's revolver went off and he was shot, and the prisoner evidently convicted. More scenes would have been interesting and perhaps are necessary to complete the story to show just how the conclusion was arrived at. Then, too, did the mother permit her son to be convicted without a struggle with her own conscience?

The Hero (Imp., April 20).—The last part of this comedy is rather unique in its working out, and also rather pleasing, if one can accept the fact that the somewhat caddish fellow obtained the lady through a rather unmanly deceit. Perhaps this feeling might have been avoided had the leading actor taken pattern after the lady to whom he played opposite and assumed instead of a funny manner a little natural levity. She decides she can marry only a hero. Accordingly he hires two athletes to let him pummel them, but one gets sick of his bargain and, much to the disgust of the girl, turns upon him and makes short work of him. To reinstate himself in her graces he conceives the idea of playing burglar and protector at the same time. While her parents are away he enters, dressed as a burglar, obtains her jewels and flees. Appearing as his natural self, he pursues the burglar, and presently, after tearing himself up a bit, he returns to his lady, gives her the jewels, and obtains her heart and hand as a hero.

A Daughter of the Revolution (Rex, April 20).—The settings and backgrounds, together with costuming and light effects, of which the campfire is noteworthy, all maintain in this story the usual standard of excellence which this company has set for itself, but the story is not so clearly defined as one might wish, due no doubt to the titles used. At the news of the signing of the Declaration of Independence Hamilton shows on what side he is enlisted, as does his sweetheart, by refusing to toast the British. He then joins the American troops, but presently obtains a furlough to visit Dorothy, his sweetheart. He meets a British soldier at a campfire on the way. They fight and the Britisher is conquered. Whether Hamilton changes clothes with him or the man is simply and outpost is not quite evident. In leaving Dorothy on his enforced departure Hamilton drops his handkerchief with the initials upon it—or at least that is the interpretation—and as Dorothy was seen in his company she is suspected of being a spy, is arrested and sent forward to General Howe, the British commander. On the way one of her guards stops to make love to her, but is interrupted by Hamilton and his men in passing. A well managed duel is fought, in which Hamilton is the victor. Another scene showing what became of the consort of both men would have been interesting. At the American headquarters before the general Dorothy straightens the matter out. The action of the characters as they appear on the screen is apt to be too rapid, which may

LUBIN FILMS

A Fascinating Bachelor

Released Monday, May 1.

This love comedy shows a bachelor blessed by many women's flattering attentions. But he doesn't care for them, and finally weds the one and only woman who ignored him. Exceptionally well presented, and sure to please any audience. Length about 1,000 feet.

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The Belated Bridegroom

The troubles of this man while trying to get to his own wedding in time for the ceremony would make an Indian laugh. He missed the train, and then tried to get there by automobile, motor cycle, bicycle, buggy, and on foot. Accidents stopped him in every case. When he finally reached the city he looked like a tramp and was arrested. After being released he hurried to his bride's home only to find she had married the best man. Then he proposed to the bridesmaid, and was accepted and married on the spot. Length about 1,000 feet.

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★MELIES RELEASES★

APRIL 27, 1911

The Reformation of Jack Robbin

Jack was a bandit until he met Mary Gray. He who had never feared mortal man shrank beneath his own conscience and yielded to the cause of true love. Length about 980 feet.

MAY 4, 1911

MARY'S STRATAGEM

Mary goes for a row upon the river, is captured by Indians, but outwits them by a clever stratagem.

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A STORY OF OLD MADRID IN 1820

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WHEN THE DEAD RETURN

A TRAGEDY OF A LUMBER CAMP

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The clear, steady pictures which the Edison projects draw steady crowds. The audience "gets the habit." That habit grows and the profits multiply.

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be due to other causes than the tempo in which it was originally played. It takes time for the mind to grasp a situation.

One Month to Live (American, April 20).—One wishes that this unique comedy idea had been differently evolved, nor should that kind of comedy which exists for its amusing yet probable situations be played as burlesque. As a motion picture must please a cosmopolitan taste, it is suggested that good taste can never offend and must always be recognised by all. Therefore such things as a drunken husband reeling out of the room on the neck of his wife is not to be recommended for comedy, as it is not comedy and certainly lacks taste. This is only an illustrative point in this picture. Jack Jones is not what could be called an ambitious business man, but much prefers to spend his time in the back saloon. He ends up in the doctor's care. Now, a certain Jack Smith is also sick and believed to have only one month to live. Jones' wife receives a letter from a friend relating this fact, but mentioning Jack without the name of Smith. Jones reads his wife's letter, thinks it refers to himself and prepares to die, until another letter comes saying Jack Smith is dead. Of course he is much relieved, but he decides to refrain from all bad habits in future.

Dr. Grant's Wonderful Discovery (Lux, April 21).—This drama, had it been properly played and the discovery of vaccine and its uses been given consistent and serious treatment, instead of one better suited to farce, would have been a strong and convincing story. The idea of the physician going mad is as cheap as it is theatric and unnatural, but natural representation is evidently unknown to these actors. Dr. Grant was to demonstrate his discovery of the uses of a certain vaccine before a body of scientists. Dr. Lambert called at his house and obtained possession of the papers containing the secret through Dr. Grant's valet, though it is not recorded where the valet obtained the key to the drawer. On missing the papers Dr. Grant went mad. Dr. Lambert's young daughter met with an accident, being run over by an automobile evidently. Dr. Grant, with his discovery, was the only man who could save her. He came in his mad state, and would have injured the child had he not been beaten off by the mother. He was restored by Dr. Lambert returning the papers.

A Cowboy for a Day (Bison, April 21).—Lord Percy arrives at the ranch and is put through his paces by the boys, and he enjoys it with true English density. Disguised as Indians, they make life merry for him, until he, too, disguises, and gets the laugh on them. The idea is hardly new and no doubt might have been more amusing had it been played less broadly. The Englishman, however, was acceptable, if conventional.

Weighed in the Balance (Thanhouser, April 21).—The fine acting and directing together with the general management save this melodramatic and mechanical story from drifting into the commonplace. It is well presented and shows fine characterization, which makes the story more plausible. The old chemist to further carry out his experiments in explosives is obliged to mortgage his home. Unable to meet the obligation he decides to blow himself up in his laboratory in such a way that his daughter will never know. The daughter enters in time to prevent the bomb from going off. The creditor on being appealed to again makes the offer to annul the debt if the daughter will marry him. Thinking of her father the girl relinquishes her old sweetheart. On the hour of her wedding this young man appears and threatens to kill himself the minute she is married. She takes the revolver from him, but he goes away threatening. She follows him to her father's laboratory, and there after she has agreed to meet death with him, he lights the bomb and flees. She, however, is saved by her intended husband, who has followed and who throws the bomb out of the window, causing the side of the building to cave in. He relinquishes her, but she, realising his true worth, will not consent to the annulment.

Marriage 'Midst the Sausages (Itala, April 22).—Just where the marriage comes in is hard to see, but there are plenty of sausages. The man and maid dine with the father and then go to bed. On his retiring he appears in the hall at her chamber door. The candle goes out, and he flees to the garret, where tangled in sausages he falls through a trap door and lands in the basement below.

Foolshead Wrangles for Love (Itala, April 22).—The father of the young lady calls Foolshead a pusillanimous fellow, and Foolshead tries to disprove it. After fighting with everybody he meets he ends up with a round with the father, which seems to delight that person into giving his consent. There is really quite an amusing scene where Jack Johnson, "box champion of the world," appears. The rest is Foolshead let loose.

The Last Rose (Powers, April 22).—No doubt this would have been a pleasing little romantic comedy had the scenes been developed with more clearness and precision and had the acting contained that delicacy and spirit needed in a story of this nature. Military tactics are symbolized in the endeavor of the English officers to prevent the young captain from the United States getting Molly Shannon's last rose from her rosebush. He sends her a note at last asking her for it, and as the whole family, including the priest, decide she should give it to him, she does. Then one of the Englishmen evidently teaches her to shoot and she thinks she wounds the American. Accordingly she accepts his advances out of gratitude when she finds she has not. More virility on the part of the actor who played the American would have been acceptable.

In the Tepee's Light (Reliance, April 22).—This story and production as a whole is not up to this company's general work. It fluctuates between two scenes, the tepee and the saloon. To be sure there is a last scene showing them in the land of happiness, which, had it been left out, would have made a more concise story, as it is not the legitimate end, and the scene, whatever it may have been before it was photographed, has not a natural appearance upon the screen. A young chief buys a wife and she is apparently willing, until the white man steps in. He comes at night to the tepee, which in this scene shows its stage mechanism. His entrance is in a rather impossible way, as one wonders why the others are not awakened. He takes her back to the saloon and there the minister refuses to marry them, as she is stolen from another. One is inclined to agree with him, and therefore glad to see her run back to the tepee. However, he follows her and holds up the chief and takes her into the land of happiness.

TRIBUTE TO SARAH BERNHARDT.

Recently when Madame Sarah Bernhardt played an engagement at the Grand Opera House in San Antonio, Gaston Melies, who is there in charge of his Star Film Stock company, wished to pay his respects to his talented fellow countrywoman, and also thought that it would be a fine lesson in the art of expression for his company to witness her performance, so he reserved seats for all of the members and his personal staff. An enormous star of flowers was passed across the foot-lights, and Madame Bernhardt was surprised and pleased to read, in Mr. Melies' best Parisian, a proclamation of homage, of which the following is a translation.

"The Melies Manufacturing Company, Mr. Gaston Melies, president, and the dramatic actresses, actors and cowboys forming the Star Film Stock Company of America, pay their respectful homage to, and desire to express their great admiration for, Madame Sarah Bernhardt, the incomparable artiste and the most brilliant star of France."

WILBERT MELVILLE'S SUCCESS.

Wilbert Melville, who made the much talked of Dr. Cook film, The Truth About the Pole, has completed arrangements with the Gaumont company for marketing the film in Europe and Canada, and is about to close a deal for placing the film in South America. His success with the film has caused Dr. Cook to place the management of all his affairs in Mr. Melville's hand, including the circulation of new book and Cook's lecture tours.

A FILM EXCHANGE TRANSFER

The Hudson Film company, 138 East Fourteenth Street, has transferred its business to the Western Film Exchange, 51 East Nineteenth Street, a branch of the Western Film Exchange of Milwaukee.

Letters to "The Spectator"

"The Spectator" cannot undertake to reply by mail to letters of inquiry. Inquiring readers may therefore save stamps and look under this heading for their answers. If the letters or answers do not appear in the next issue of The Mirror, look in the following numbers. They are liable to be crowded out. Make your letters brief, write on one side only of the paper and sign with the name or initials you wish to appear in print. If you use initials or a nom de plume, accompany the communication with your correct name and address. This last requirement is imperative.

Reading Ticker Tape Backward.

New Haven, Conn., April 8, 1911.

To The Spectator:

Sir.—Have you ever noticed a fault in many stock exchange stories, of reading the tape from the nearest point to the ticker backward, and then showing alarming symptoms of apoplexy, as they get farther away from the ticker? It cannot be that they do not know what they bought the "stocks" for, so one glance at the point nearest the ticker should naturally put them in hysterics. However, the actors persistently glance nonchalantly at the tape near the ticker and then do their "tearing of hair and gnashing of teeth," later, when by all the laws of logic the stocks should be going up according to the way they read them.

I have also noticed a number of cases in the Biograph films lately of going out one way and then coming in from the other, notably in Priscilla and the Umbrella. Harold Bowne.
425 Temple Street.

Actor folk are not now the impecunious class that they were once alleged to be, or it might be explained that their ignorance of the stock ticker is due to pecuniary reasons—it takes real money to play the markets. However, The Spectator can safely offer this excuse for not having noticed the inconsistency pointed out.—The Spectator.

Blamed on the Indian Pictures.

Washington, D. C., April 3, 1911.

To The Spectator:

Sir.—I have been reading your paper since I have been in Washington, and certainly do enjoy it. Though since I have been reading it I have become a chronic fault-finder. Well, now, I don't exactly mean that, either, but I do mean that I notice more about the pictures than I used to.

In the "Motion Picture Story Magazine" "the philosopher" speaks of how much good the pictures do the people as a whole. I think it all depends on the picture—for instance, the pictures of Indians and cowboys. They seem to have set the little boys of Washington, D. C., simply crazy—faces painted all colors and with Indian suits on, yelling at the tops of their voices.

The Vitagraph Though Your Sins Be as Scarlet is one of the best pictures I have seen for a great while; also the Edison, The Doctor.
Helen R.

Boys dressed as Indians and scouts are numerous in New York, too, but The Spectator was under the impression that the craze was due more to the Boy Scout fad than to motion pictures. By the way, how did you see Though Your Sins Be As Scarlet, on or before April 3, when it was not released until April 14?—The Spectator.

Oh, You Billy Quirk!

New York, April 12, 1911.

To The Spectator:

Sir.—Mr. Quirk, of the American Pathe, is, in my estimation, a capable comedian—the best in the pictures, don't you think so? And he is very good looking, too, although I don't like him when he wears a mustache, especially when it doesn't match his hair. Where can I get a photograph of him, or will The Mirror print his picture?
Laura Fay.
Riverside Drive.

Bodily Expression Wanted.

Washington, D. C., April 13, 1911.

To The Spectator:

Sir.—How many of the numerous artists attempt to learn the importance of bodily action? I know of only two who are prodcient to any great extent. Both of these are with the Lubin Company—late comers. The young lady's every movement is a part of her character. I once saw the young gentleman as an exaggerated Western "bravo." With a big, floppy hat and an enormous black moustache. He was genuinely funny, and he didn't face the machine, either. A great many seem to be able to ignore the "grinding horror," but they might

SELIG FOUR COLOR POSTERS AT ALL EXCHANGES

APRIL 24 **UNTO US A CHILD IS BORN**

The impetuous and doubting husband mistakes the wife's brother for an intruder in his home. Leaves but is afterward reunited and happiness reigns supreme.

Length, 1000 feet **Code word, Child**

Coming **HER MASTER** Coming

THE WITCH OF EVERGLADES

Another one of those famous animal pictures.

Sensational in the extreme

Length, 1000 feet **Code word, Everglades**

APRIL 27

WEEKLY BULLETIN SENT POST FREE.
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SELIG POLYSCOPE CO. INC.
20 East Randolph St., Chicago, U. S. A.

as well have no bodies below the mouth, for they never make any use of them. Why is this? L. E. MANKIN.

1204 Thirty-first Street, N. W.

Are you not too severe or too sweeping, Mr. Mankin? It is true that the value of bodily expression is not well enough understood by nearly all American players, but "never" is a big word.—THE SPECTATOR.

Useless to Explain.

PHILADELPHIA, PA., April 16, 1911.

To The Spectator:

SIR.—Why do MIRROR reviewers bear down so hard on ——— films? FAIR PLAY.

If you have seen many films produced by the company you name and cannot perceive the reasons for yourself, then The Spectator despairs being able to explain to you.—THE SPECTATOR.

Here Is a Poser.

NEW ORLEANS, LA., April 11, 1911.

To The Spectator:

SIR.—The theory of pragmatism is frequently an unphilosophical one. The ethnologists of the city of New Orleans declare that the protagonist named Foolshead, of the Itala Company, is a son of the Eternal City Roma. May I consider this dictum authoritative?

Yours truly,
M. F. DUMAS.

825 Union Street.

Help! You are getting beyond The Spectator's depth. Without attempting to fathom your application of the William James theory and the frequency with which it is unphilosophical, to the interrogatory you propound, it may be asserated that Foolshead is an Italian possibly of Rome, but in the opinion of this writer more probably incubated in some institution for feeble minded.—THE SPECTATOR.

Another Boost for Maurice.

WASHINGTON, D. C., April 12, 1911.

To The Spectator:

SIR.—I am much interested in THE MIRROR, especially the "movin' pictures." I always make a dive for that section, to see what is said about Maurice Costello. I think he is the best actor I ever want to see.

FRANCES H. WHITTLESEY.

How would you like to have THE MIRROR run a standing cut of Mr. Costello?—THE SPECTATOR.

House Manager's Indorsement.

SHERIDAN, WYOM., April 10, 1911.

To the Spectator:

SIR.— . . THE MIRROR is fine, and every vaudeville or picture house should have one on file at all times. We are enlarging our theatre so that by May 1 we will be using two vaudeville acts. G. V. H. SHAVER.
Manager Star Theatre.

Discriminating managers everywhere appear to like THE MIRROR. They are the progressive men who enlarge and improve and who are coming more and more to dominate the motion picture exhibition field. —THE SPECTATOR.

Who's Who and What's What.

B. D., Newburyport, Mass.: Mr. Anderson's Christian name is Gilbert. Maurice Costello is about thirty-five (perhaps). If you find the answers to these letters witty, as you say, you do the editor a great injustice. They are meant to be most serious and solemn.

A. C., New York: Cannot learn who was the leading man in The Fatal Resemblance, Oh You Clubman, and Their Mother (Pathe). Keep right on enjoying THE MIRROR and better luck for you with your next question.

William Hill Micholes, New York: The husband and wife in Winning of the Stepchildren (Vitagraph) were Tefft Johnson and Florence Turner. The heavy in Her Faithful Heart (Melies) was F. F. Ford and the hero William Clifford. The victim in Her Words Came True (Selig) was Fred Walton. The nurse in Inherited Taint (Vitagraph) and Winifred in The Wooing of Winifred (Vitagraph) was Miss Gardner. Adele de Garde's portrait has not yet appeared in THE MIRROR, but may soon.

Herman Doobin, Brooklyn, N. Y.: You are another "regular reader of THE MIRROR" who has not yet learned that names of Biograph players are not published. It beats all how many "regular readers" there are who don't read.

Dixie Hart, El Paso, Texas: The girl in The Girl of the Mountains was Mary Fuller.

Interested Reader, Oklahoma City, Okla.: The girl in Sweet Memories (Imp) was Mary Pickford. Nell in Nell's Last Deal (Edison) was Mary Fuller. She was formerly with the Vitagraph. Your bad opinion of many cowboy films is valuable evidence on this point, as you live in a section of the country that qualifies you to speak with authority.

B. S. W., New York: The fact that the motion picture studio you mention is located in an undesirable part of the city is hardly a subject for just complaint.

M. M., New York: The actress in The Sheriff's Chum (Essanay) was Miss Fields.

Kate Fetherstonbaugh, St. Joseph, Mo.: Could not ascertain who played Nora in Changing the Cook (Melies). You are right in your praise of the director of Melies films. He is doing excellent work. Perhaps one reason why you see Melies films mentioned less often in THE MIRROR than films of other companies is that only one is issued each week as against two, three and four by other companies. All Melies films, and there have been many good ones, are reviewed and judged by the same standard as are the others.

M. B. Hartford, Conn.: The young lover in The Girl and the Judge (Vitagraph) was Maurice Costello. Don't know whether he is married or not. Ask him. He is still with the Vitagraph company.

E. M. W., West Hartford, Conn.: Eldora in Eldora, the Fruit Girl (Edison), was Mabel Trunnelle.

B. I. H., Galveston, Texas: The leading lady in His Bogus Uncle (Lubin) was Florence Lawrence. Don't know the other one. Hope you stick to that resolution: "DRAMATIC MIRROR for me all the time."

Subscriber, Kankakee, Ill.: The bride in A Family of Vegetarians (Edison) was Ethel Jewett. Clara de Beaulieu in The Iron Master (Edison) was Laura Sawyer. The blind girl in The Test of Love (Edison) was Mary Fuller. Lady Constance in All for Love of a Lady (Edison) was Mabel Trunnelle, and the lieutenant was Herbert Pryor. Betty in Betty Becomes a Maid (Vitagraph) was Mabel Normand. The imposter in The Inspector (Thanhouser) was Lucille Young. Anything more?

Kim, Brooklyn, N. Y.: The children in Children's Revolt (Vitagraph) were Adele de Garde and Kenneth Casey. The little ingenue in Oh You Teacher (Essanay) was Eva Prout. Her portrait has not yet appeared in THE MIRROR.

H. M. Hewat, Surbiton, England: The address of the Imp Company is 102 West 101st Street, New York. There is no immediate prospect of the portraits you mention appearing in THE MIRROR. There is no relationship between Mr. Costello and Miss Swayne. Glad you find THE MIRROR "fascinating."

Herman Doobin, Brooklyn, N. Y.: Patricia Collinge is not in vaudeville, was never in Seven Sisters, and is not the Kalem actress you think looks like her. You probably refer to Alice Joyce. Miss Collinge is in Everywoman, now at Herald Square Theatre. Maurice Costello is with Vitagraph. Biograph pictures have been taken in Southern California the past Winter. One of the Selig leading ladies is named Kathryn Williams.

Harry T. Dunn, Wilkes-Barre, Pa.: There was no mistake about Carlyle Blackwell. He has been with both Vitagraph and Kalem. Pictures are often issued several weeks or months after they are made. The lead in Though Your Sins Be as Scarlet (Vitagraph) was Julia Swayne. The Indian girl in Attack on Fort Ridgely (Kalem) could not be ascertained. You are right about telegraph instruments being handled wrongly in many films.

Sizofus, Cairo, Ill.: So you think MIRROR reviews are the best and you have been in the picture business a number of years? Just write that to some of the so-called trade papers, will you? The leads in Her First Appearance (Edison) were Robert Conness and Bernadine Leist. Maurice Costello is not related to either Kenneth Casey or Leo Delaney. The wife in 'Phone 1 07 Chester (Imp) was Eleanor Kershaw. Matrimonial information is not available. There is no place you can get a list of Biograph players. The company's policy is to feature "Biograph" and not its players. The doctor in Sepoy's Wife (Vitagraph) was Mr. Costello. The wife in Home Melody (Vitagraph) was Miss Tapley. The leads in On Her Doorstep were Carlyle Blackwell and Virginia Pearson.

D. M., Iberville, P. Q., Canada: After you have read THE MIRROR a while longer you will learn that it is useless to ask about Biograph players. The age of twenty and a half is no bar to working in pictures, but the lack of stage experience would be against you.

Marie Lawrence, Atlantic City: See above regarding Biograph, past, present and future.

Owen Less, Washington, D. C.: Miss Fields is leading lady in the Essanay Western stock.

Can't tell you why Mr. Anderson doesn't ride the ponies more. Perhaps his "chaps" are out of order. He is sure a good rider, as you say. Your criticism of Owen Moore for having white skin in the part of the cannibal king may be unjust. Possibly it was due to the reflection of the sun.

Violet Drew, Atlantic City: Mr. Anderson's first name is George. Don't know Mr. Meyers' nationality. Glad to record your admiration for Mr. Anderson, Mr. Meyers and THE MIRROR.

Curiosity, New York: Cannot find any record of a Vitagraph called Edward Goes to Sea. You do not give the name of the maker of Greed for Gold, and as there are so many films of similar title your question cannot be answered.

LICENSED FILM RELEASES

	Feet.
April 24, 1911.	
(Bio.) His Mother's Scarf. Drama	994
(Pathe) Lai Chyelm (Good Luck)	997
(Selig) Unto Us a Child Is Born	...
(Lubin) The Hoyden	1000
April 25, 1911.	
(Vita.) A Klondike Steal	...
(Edison) The Twin Towers. Drama	1000
(S. & A.) The Two Mothers. Drama	1000
(Gau.) Romance of a Valet. Com	485
(Gau.) Old Folks	515
April 26, 1911.	
(Edison) The Two Heroes. Com	975
(Pathe) Rival Brothers' Patriotism	990
(Kalem) A Day and a Night	995
(Urban) Last Edict of Francis II	878
(Urban) Scenes at Colombo, Ceylon	122
April 27, 1911.	
(Bio.) How She Triumphed. Com	998
(Selig) Witch of the Everglades	...
(Lubin) The Sheriff and the Man. Drama	1000
(Melies) The Reformation of Jack Robins. Drama	1000
April 28, 1911.	
(Pathe) Enemies	833
(Pathe) Pastime in Chile	160
(Vita.) The Peace Offering	...
(Edison) The Child and the Tramp. Com.	1000
(Kalem) Slabsides	1005
April 29, 1911.	
(Pathe) The Foster Father. Drama	1000
(Vita.) Picciola	...
(S. & A.) What a Woman Can Do. Drama	950
(Gau.) A Priestess of Carthage	1000
May 1, 1911.	
(Bio.) The Two Sides. Drama	998
(Pathe) Forgiveness Is Sweet	754
(Pathe) Scenes Along the Mekong	240
(Selig) Her Master. Drama	1000
(Lubin) A Fascinating Bachelor	1000
May 2, 1911.	
(Vita.) Derelict Reporter. Drama	...
(Edison) Panama Canal in 1911	...
(S. & A.) The Snare of the City. Drama	1000
(Gau.) Young King of Rome. Drama	560
(Gau.) Tunis, Africa	440
May 3, 1911.	
(Edison) Josh and Cindy's Wedding Trip	...
(Pathe) Indian Justice. Drama	1000
(Kalem) The Fiddler's Requiem. Drama	1000
(Urban) The Page's Devotion. Drama	790
(Urban) Wismar, Germany	210
May 4, 1911.	
(Bio.) Cupid's Joke. Com	498
(Bio.) Misplaced Jealousy. Com	502
(Selig) Old California When the Gringoes Came	1000
(Lubin) The Belated Bridegroom. Com.	1000
(Melies) Mary's Stratagem. Drama	...
May 5, 1911.	
(Pathe) Max Is Forced to Work	670
(Pathe) Through Venice	290
(Vita.) Soldiers Three	...
(Edison) Aida	...
(Kalem) When the Dead Return. Drama	990
May 6, 1911.	
(Pathe) Short-Lived Happiness. Drama.	1000
(Vita.) Hungry Hearts	...
(S. & A.) (Not reported)	...
(Gau.) Crusade of the Templars. Drama	1000

INDEPENDENT FILM RELEASES.

	Feet.
April 24, 1911.	
(Amer.) Bud Nevins, Bad Man	...
(Imp.) While There's Life There's Hope	1000

(Continued on page 14.)

BIOGRAPH FILMS

Trade Mark. Trade Mark.

Released April 24, 1911

His Mother's Scarf

How It Served as a Peacemaker

The moral of this Biograph subject is the power of a mother's love. Two brothers out in the wilds of the Western hills meet and fall in love with a young girl, who was the sole survivor of an Indian outrage. Through jealousy one brother is about to annihilate the other when the sight of a scarf, the present from their mother, now dead, awakens his better self. The scenic beauty of this production has never been equaled.

Approximate length, 994 feet.

Released April 27, 1911

HOW SHE TRIUMPHED

An Argument in Favor of Physical Culture

Fresh air and exercise are the greatest aids to beauty and health. Mary, an orphan, comes to live with her aunt. Being in rather poor health, and what some might call homely, the poor girl despairs of ever receiving any attention either from her pretty cousins or their gentlemen friends. One of the cousins, however, who is an athletic girl, takes her in hand. The first dose of medicine is a bout at boxing, then a run along the country road, followed by a cold plunge. This is kept up daily for two months, at the end of which time no one would know Mary, such a transformation having taken place. The other girls are now in fearful dread of losing their sweethearts, as they seem too well pleased with the result.

Approximate length, 998 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

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GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

DATES AHEAD

(Continued from page 27.)

MANHATTAN (C. W. Russell, mgr.): Kenosha, Wis., 24-29.
MARKS BROTHERS: Guelph, Can., 24-29.
MARINER GIRL: Lake Charles, La., 27-30.
MORREY (Le Comte and Flesher's): Scammon, Kan., 23-29.
PICKERTS, FOUR (Willis Pickert, mgr.): Warwick, N. Y., 26-28.
ST. CLAIRE, WINIFRED (Earl D. Sipe, mgr.): Centralia, Ill., 17-29.
SPENCE THEATRE (Sohn and Davis, mgrs.): Harvard, Neb., 26, 27, Exeter 28, 29.
STERLING (Sterling and Wilson, mgrs.): New Castle, Ind., 24-29.
WOOD SISTERS: Whitney, Tex., 24-29.

OPERA AND MUSICAL COMEDY

ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Brooklyn, N. Y., May 1—indefinite.
ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Baltimore, Md., May 1—indefinite.
ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Washington, D. C., May 1—indefinite.
ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Boston, Mass., March 27—indefinite.
ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Philadelphia, Pa., April 24—indefinite.
ABORN GRAND OPERA (Messrs. Aborn, mgrs.): Brooklyn, N. Y., April 17-May 20.
ALICE IN WONDERLAND: Calgary, Can., 29, 30.
ALLEN, BILLY, MUSICAL COMEDY: San Antonio, Tex., March 12—indefinite.
ALMA, WHERE DO YOU LIVE? (Joseph M. Weber, mgr.): Brooklyn, N. Y., 24-29, New York city May 1-6.
ARCADIANS (Charles Frohman, mgr.): Los Angeles, Cal., 24-May 6.
ARCADIANS (Charles Frohman, mgr.): Toledo, O., 26, Erie, Pa., 27, Auburn, N. Y., 28, Utica 29.
ARCADIANS (Charles Frohman, mgr.): Boston, Mass., 24-May 6.
ARMSTRONG MUSICAL COMEDY: San Francisco, Cal.—indefinite.
BERNARD, SAM (Messrs. Shubert, mgrs.): Chicago, Ill., 16-29.
BLACK PATTI (S. Voelckel, mgr.): Newark, N. J., 24-29, Philadelphia, Pa., May 1-6.
BROKEN IDOL (David Seymour, mgr.): Altoona, Pa., 26, Akron, O., 29.
BUSTER BROWN (Buster Brown Amusement Co., mgrs.): Parsons, W. Va., 26, Elkins 27, Weston 28, Fairmont 29, Chambersburg, Pa., May 1, Martinsburg, W. Va., 2, Harrisonburg, Va., 3, Winchester 4, Hagerstown, Md., 5, Hanover, Pa., 6.
CAHILL, MARIE (Daniel V. Arthur, mgr.): Indianapolis, Ind., 26, 29.
CANDY GIRL (B. M. Garfield, mgr.): Webster City, Ia., 26, Eagle Grove 27, Clarion 28, Belmond 29.
CARLE, RICHARD (France and Lederer, mgrs.): Boston, Mass., April 3—indefinite.
CAT AND THE FIDDLE (Chas. A. Sellon, mgr.): Manistee, Mich., 26, Ludington 27, Cadillac 28.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): Montreal, P. Q., 24-29.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): Atlanta, Ga., 24-26.
CURTIS MUSICAL COMEDY (Florence and Curtis, mgrs.): Salt Lake City, U., March 12—indefinite.
DILL, MAX (Max Dill, mgr.): Calgary, Alta., Can., 25-26, Edmonton 27-29.
DOLLAR PRINCESS (Charles Frohman, mgr.): Detroit, Mich., 24-29.
DRESSLER, MARIE (Lew Fields, mgr.): Seattle, Wash., 23-29.
ELTINGE, JULIAN (A. H. Woods, mgr.): Chicago, Ill., March 6—indefinite.
FLOWER OF THE RANCH (Le Comte, Flesher and Wade, mgrs.): Ridgway, Pa., 26, Dubois 27, Clearfield 28, Punxsutawney 29.
FOLIES BERGERE (H. B. Harris, mgr.): New York city April 27—indefinite.
FOLLIES OF 1910 (Florence Ziegfeld, mgr.): San Francisco, Cal., 16-29.
FRENCH OPERA (Julius Layolle, mgr.): Providence, R. I., 24-29.
GIRL I LOVE (Harry Askin, mgr.): Chicago, Ill., Feb. 5—indefinite.
GIRL OF MY DREAMS (Jos. M. Gaites, mgr.): Chicago, Ill., 16-29.
GODDESS OF LIBERTY (Mort H. Singer, mgr.): Rochester, Minn., 26, Red Wing 27, Eau Claire, Wis., 28, Wausau 29, Green Bay 30, Menominee, Mich., May 1, Ishpeming 2, Calumet 3, Hancock 4, Marquette 5, Sault Ste. Marie 6.
GUNNING, LOUISE (Messrs. Shubert, mgrs.): New York city Feb. 6—indefinite.
HAPPY HOOLIGAN (Gus Hill, mgr.): Boston, Mass., 24-29, Providence, R. I., May 1-6.
HARTMAN, FERRIS: Los Angeles, Cal., Oct. 10—indefinite.
HEN-PECKS (Lew Fields, mgr.): New York city Feb. 4—indefinite.
HERZ, RALPH (Jos. M. Gaites, mgr.): New York city April 17—indefinite.
HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): Auburn, N. Y., 26, Ogdensburg 27, Oswego 28, Watertown 29.
HITE, MABEL (Liebler and Co., mgrs.): New York city April 24—indefinite.
HONEYMOON TRAIL (Kelly and FitzGerald, mgrs.): Belleville, Ont., 26, Kingston 27, Ottawa 28, Toronto May 1-6.
HOPPER, DE WOLF (Dan'l V. Arthur, mgr.): Boston, Mass., April 17-29.
HORTIS, JOE: Philadelphia, Pa., 17-29.
INTERNATIONAL CUP, BALLET OF NIAGARA, AND MARCHING THROUGH GEORGIA (Messrs. Shubert, mgrs.): New York city Sept. 5—indefinite.
ISLE OF SPICE (F. A. Wade, mgr.): Bemidji, Minn., 26.
ITALIAN OPERA (Ramando Sarnella, mgr.): New York city April 24—indefinite.
JUVENILE BOSTONIANS (B. F. Lang, mgr.): Alliance, Neb., 26, Cheyenne, Wyo., 27, Rawlins 28, Rock Springs 29, 30, Kemmerer May 1, Montpelier, Ida., 2, Pocatello 3, Shoshone 4, Gooding 5, Mountain Home 6.
LITTLE MISS FIX-IT (Messrs. Werba and Luescher, mgrs.): New York city April 3—indefinite.
LONDON FOLLIES (Norman A. Blume, mgr.): New York city April 21—indefinite.
LOVE AND POLITICS (Joseph E. Howard's): Chicago, Ill., April 3—indefinite.
MACDONALD, CHRISTIE (Werber and Luescher, mgrs.): New York city Dec. 26—indefinite.
MADAME SHERRY (Co. A; Woods, Frazee and Lederer, props.): New York city 24-29, Pittsburgh, Pa., May 1-6.
MADAME SHERRY (Co. B; Woods, Frazee and Lederer, props.): Victoria, B. C., 25, 26, Vancouver 27-29, Everett, Wash., 30, North Yakima May 1, Walla Walla 2, Spokane 3-7.
MADAME SHERRY (Co. C; Woods, Frazee and Lederer, mgrs.): Lincoln, Neb., 26, Waterloo, Ia., 28, Cedar Rapids 29, Moline, Ill., 30, Rock Island May 1, Janesville, Wis., 2, South Bend, Ind., 3, Kalamazoo, Mich., 4, Grand Rapids 5-7.
MADAME SHERRY (Co. D; Woods, Frazee and Lederer, mgrs.): Escanaba, Mich., 26, Ishpeming 27, Hancock 28, Calumet 29, Marquette May 1, Sault Ste. Marie 2, Alpena 3, Bay City 4, Saginaw 5, Lansing 6, Muskegon 7.
MADAME SHERRY (Co. E; Frazee and Lederer, mgrs.): Brockton, Mass., 26, Lowell 27, Manchester 28, Salem 29, Bangor, Me., May 1, Augusta 2, Lewiston 3, Portland 4-6.
MARRIAGE A LA CARTE (Liebler and Co., mgrs.): Detroit, Mich., 24-29, Chicago, Ill., 30—indefinite.
MERRY MARY: Chicago, Ill., April 15—indefinite.
MERRY WIDOW (Eastern: Henry W. Savage, mgr.): Walla Walla, Wash., 26, Spokane 27-29, Missoula, Mont., May 1, Butte 2, Great Falls 3, Helena 4, Billings 5.
METROPOLITAN OPERA (Metropolitan Opera Co., mgrs.): Nashville, Tenn., 26, Atlanta, Ga., 27-29.
MIDNIGHT SONS (Lew Fields, mgr.): Quincy, Ill., 28.
MISS NOBODY FROM STARLAND (Mort H. Singer, mgr.): Toledo, O., 23-26, Sandusky 27, Lorain 28, Erie, Pa., 29, Jamestown May 1, Meadville 2, Oil City 3, Frankfort 4, Butler 5, Youngstown, O., 6.
MONTGOMERY AND STONE (Charles Dillingham, mgr.): Montreal, P. Q., 24-29.
MY CINDERELLA GIRL (Delamater and Norris, mgrs.): Gloversville, N. Y., 26, Johnstown 27, Amsterdam 28, Kingston 29.
MY FRIEND FROM DIXIE (Dixie Amusement Co., mgrs.): Detroit, Mich., 24-29.
NAUGHTY MARIETTA (Oscar Hammerstein, mgr.): Washington, D. C., 24-29.
NEWLYWEDS AND THEIR BABY (Eastern: Liebler-Bratton Co., props.): Alliance, O., 26, Akron 27, New Philadelphia 28, Canton 29.
NEWLYWEDS AND THEIR BABY (Western: Liebler-Bratton Co., props.): Buffalo, N. Y., 24-29.
NINER, MUSICAL COMEDY (Edwin Niner, mgr.): Boone, Ia.—indefinite.
PINK LADY (Klaw and Erlanger, mgrs.): New York city March 13—indefinite.
POWERS, JAMES T. (Messrs. Shubert, mgrs.): St. Paul, Minn., 23-29.
PRINCE OF PILSEN (Henry W. Savage, mgr.): Boston, Mass., April 17—indefinite.
RED MILL (Martin and Emery, mgrs.): Frederick, Md., 26, Hanover, Pa., 27, York 28, Annapolis, Md., 29.
ROYAL COMIC OPERA (J. C. Williamson, Ltd., mgr.): Auckland, New Zealand, April 17-May 6, New Plymouth 8, Wanganui 9, 10, Palmerston North 11, 12, Hastings 13, Napier 15, 16, Masterton 17, Wellington 18-June 7, Dunedin 10-24, Invercargill 26, 27, Oamaru 28, 29, Timaru 30, Christchurch July 1-19.
SCHEFF, FRITZI (Messrs. Shubert, mgrs.): Philadelphia, Pa., 17-29.
SHERMAN'S MUSICAL COMEDY (F. A. Wolf, mgr.): Calgary, Albt., March 27—indefinite.
STUBBORN CINDERELLA (Chas. A. Goettler, mgr.): Pottsville, Pa., 26, Allentown 27, Reading 28, Plainfield, N. J., 29, Easton, Pa., May 1, So. Bethlehem 2, Middletown 3, Newburgh, N. Y., 4, Cohoes 5, Poughkeepsie 6.
SUNNY SOUTH (J. C. Rockwell, mgr.): Wilmot, S. D., 26, Millbank 27, Montevideo, Minn., 28, Granite Falls 29, Willmar May 1, Litchfield 2, Benson 3, Morris 4, Glenwood 5, Alexandria 6, St. Cloud 7.
SWEETEST GIRL IN PARIS (Harry Askin, mgr.): Grand Rapids, Mich., May 1, 2.
SURATT, VALESKA (Lee Harrison, mgr.): Philadelphia, Pa., May 1—indefinite.
TEAL, RAYMOND, MUSICAL COMEDY: Santa Barbara, Cal., 24-29.
THREE TWINS (Jos. M. Gaites, mgr.): Nashua, N. H., 27, Fitchburg, Mass., 28, Lowell 29, Salem May 1, Lawrence 2, Taunton 3, Fall River 4, New Bedford 5, Newport, R. I., 6.
TIME, THE PLACE AND THE GIRL (Western: L. R. Willard, mgr.): Manitowoc, Wis., 26, Beaver Dam 27, Milwaukee 28, Madison 29, Chicago, Ill., 30-May 6.
VAN STUDDIFORD, GRACE (D. V. Arthur, mgr.): Oklahoma City, Okla., 27.
WHEN SWEET SIXTEEN (Ever-Wall Co., Inc., mgrs.): Philadelphia, Pa., May 1-13.
WHEN SWEET SIXTEEN (Ever-Wall Co., Inc., mgrs.): St. Louis, Mo., 23-29.
WILL O' THE WISP (Charles Bradley, mgr.): St. Louis, Mo., May 1-6.
WINNING MISS (Boyle Woolfolk, mgr.): Denver, Colo., 23-29.
WINTER GARDEN (Messrs. Shubert, mgrs.): New York city March 20—indefinite.

MINSTRELS.

DUMONT'S MINSTRELS: Philadelphia, Pa., Aug. 20—indefinite.
FIELD'S GREATER MINSTRELS (Al. G. Field, mgr.): Chicago, Ill., 23-29.
GEORGIA TROUBADOURS (Wm. McCabe, mgr.): Elkport, Ia., 26, 27, Volga 28, Wadena 29, 30, Fayette May 1, 2, Arlington 3, 4, Strawberry Point 5-7.
HONEY BOY (George Evans, mgr.): Portsmouth, N. H., 26, Portland, Me., 27, Augusta 28, Bangor 29.
RICHARDS AND PRINGLE'S (Holland and Filkins, mgrs.): Kansas City, Mo., 23-29, Leavenworth, Kan., 30.

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BURLESQUE.

AL. REEVES' BEAUTY SHOW (H. N. Homan, mgr.): Brooklyn, N. Y., 24-29.
AMERICANS (Teddy Symonds, mgr.): Detroit, Mich., 24-29.
BACHELOR CLUB: Baltimore, Md., 24-29.
BEAUTY TRUST (H. W. Thompson, mgr.): Kansas City, Mo., 23-29.
BEHMAN SHOW (Jack Singer, mgr.): Washington, D. C., 24-29.
BIG BANNER (Frank Livingston, mgr.): Philadelphia, Pa., 24-29.
BIG GAIETY (Columbia Amusement Co., mgrs.): Detroit, Mich., 23-29.
BIG REVIEW (Henry P. Dixon, mgr.): Washington, D. C., 24-29.
BON TONS (Ed. F. Rush, mgr.): Louisville, Ky., 23-29.
BOWERY (E. Dick Rider, mgr.): Cincinnati, O., 23-29.
BURLESQUE STOCK (John Grieves, mgr.): Boston, Mass., May 1—indefinite.
BURLESQUE STOCK (Issy Weingarten, mgr.): Chicago, Ill., May 1—indefinite.
COLLEGE GIRLS (Max Spiegel, mgr.): Cleveland, O., 24-29.
COLUMBIA (Frank Logan, mgr.): Toledo, O., 23-29.
COZY CORNER GIRLS (Sam Robinson, mgr.): Philadelphia, Pa., 24-29.
CRACKERJACKS (Harry Leoni, mgr.): St. Louis, Mo., 23-29.
DAINTY DUCHESS: Chicago, Ill., 23-May 5.
DREAMLAND (Issy Grods, mgr.): Brooklyn, N. Y., 24-29.
FADS AND FOLLIES (Chas. B. Arnold, mgr.): Milwaukee, Wis., 23-29.
FOLLIES OF NEW YORK AND PARIS (E. M. Rosenthal, mgr.): Rochester, N. Y., 23-29.
FOLLIES OF THE DAY (Barney Gerard, mgr.): Indianapolis, Ind., 23-29.
GAY MASQUERADERS: Baltimore, Md., 24-29.
GINGER GIRLS (Lou Hurtig, mgr.): Chicago, Ill., 23-29.
GIRLS FROM DIXIE (Joseph Leavitt, mgr.): Boston, Mass., 24-29.
GIRLS FROM HAPPYLAND (R. W. Chapman, mgr.): Philadelphia, Pa., 24-29.
GOLDEN CROOK (James Fulton, mgr.): Omaha, Neb., 23-29.
HASTINGS' BIG SHOW: Baltimore, Md., 24-29.
IRWIN'S BIG SHOW (Archie Bennett, mgr.): Buffalo, N. Y., 24-29.
JERSEY LILIES (James Cooper, mgr.): Providence, R. I., 24-29.
KENTUCKY BELLES (C. E. Foreman, mgr.): Philadelphia, Pa., 24-29.
KNICKERBOCKERS (Louis Robie, mgr.): Albany, N. Y., 24-26, Schenectady 27-29.
LOVE MAKERS (Sam Howe, mgr.): Springfield, Mass., 24-26, Worcester 27-29.
MAJESTICS (Fred Irwin, mgr.): Toronto, Ont., 24-29.
MARATHON GIRLS (Phil Sheridan, mgr.): Hoboken, N. J., 24-29.
MERRY MAIDENS (Edward Schafer, mgr.): Montreal, P. Q., 24-29.
MIDNIGHT MAIDENS (Gus Hill, mgr.): Baltimore, Md., 24-29, Washington, D. C., May 1-6.
PARISIAN WIDOWS (Weber and Rush, mgrs.): Newark, N. J., 24-29.
PAT WHITE'S GAIETY GIRLS (Walter Greaves, mgr.): New York city 17-29.
QUEEN OF BOHEMIA (Max Spiegel, mgr.): Minneapolis, Minn., 23-29.
QUEENS OF THE JARDIN DE PARIS (Jos. Howard, mgr.): Schenectady, N. Y., 24-26, Albany 27-29.
RECTOR GIRLS (Morris Weinstock, mgr.): Albany, N. Y., 24-29.
RENTZ-SANTLEY (J. E. Early, mgr.): New York city 24-29.
ROBINSON'S CRUSOE GIRLS (Chas. Robinson, mgr.): New York city 17-29.
ROLLICKERS (Alex. Gorman, mgr.): Buffalo, N. Y., 24-29.
ROSE SYDELL'S (W. S. Campbell, mgr.): Pittsburgh, Pa., 24-29.
RUNAWAY GIRLS (Peter S. Clark, mgr.): New York city 24-29.
SAM DEVERE'S OWN: St. Louis, Mo., 23-29.
SERENADERS (George Armstrong, mgr.): Boston, Mass., 24-29.
STAR AND GARTER (Frank Wisburg, mgr.): New York city 24-29.
TIGER LILIES (Wm. Drew, mgr.): Boston, Mass., 17-29.
TROCADEROS (Chas. H. Waldron, mgr.): Boston, Mass., 24-29.
VANITY FAIR (Gus Hill, mgr.): Chicago, Ill., 16-29, Cincinnati, O., 30-May 6.
WASHINGTON SOCIETY GIRLS (Lou Watson, mgr.): New York city 24-29.
WORLD OF PLEASURE (Gordon and North, mgrs.): Chicago, Ill., 23-29.
YANKEE DOODLE GIRLS (Sol Myers, mgr.): Kansas City, Mo., 23-29.

BANDS.

FISHER AND EXPOSITION ORCHESTRA (C. L. Fisher, mgr.): Kalamazoo, Mich., 26, Cheboygan 27, Onaway 28, East Lansing 29.
RUSSIAN SYMPHONY: Berkeley, Cal., May 4-6.
THOMAS ORCHESTRA: Indianapolis, Ind., May 1.

CIRCUSES.

BARNUM AND BAILEY'S: Brooklyn, N. Y., 24-29.
BUFFALO BILL'S WILD WEST: Philadelphia, Pa., 24-29, Jersey City, N. J., May 1-6.
HAGENBECK-WALLACE: St. Louis, Mo., 23-29.
HONEST BILL'S: Milligan, Neb., 26, Friend 27, Beaver Crossing 28, Seward 29.
101 RANCH WILD WEST (Miller Bros., mgrs.): Trenton, N. J., 26.
RINGLING BROTHERS: Zanesville, O., 26, Parkersburg, W. Va., 27, Clarksburg 28, Cumberland, Md., 29, Washington, D. C., May 1, 2, Baltimore, Md., 3, 4.
ROBINSON'S, JOHN: Columbus, O., 27.
SELLS-FLOTO: Fresno, Cal., 26, Stockton 27, San Jose 28, Santa Cruz 29.
YOUNG BUFFALO WILD WEST: Peoria, Ill., 28, 29.

MISCELLANEOUS.

BARNUM, HYPNOTIST (R. G. Barnum, mgr.): Regina, Can., 24-29, Brandon May 1-6.
GARDEN, MARY (R. E. Johnston, mgr.): Toronto, Ont., 26, Cleveland, O., May 1, Indianapolis, Ind., 2, Omaha, Neb., 5.
GENEE, MLLE. (Mrs. R. W. Hawksworth, mgr.): Newark, N. J., May 1, New Haven, Conn., 2, Springfield, Mass., 3, New York city 4, Hartford, Conn., 5, Boston, Mass., 6.
GILPIN'S HYPNOTISTS (J. H. Gilpin, mgr.): Madison, Minn., 24-29, Madison, S. D., May 1-6.
LYNDON'S VAUDEVILLE: Glenwood, Ia., 24-29.
NORWOOD'S HYPNOTISTS (M. H. Norwood, mgr.): Chippewa Falls, Wis., 24-29, Hastings, Minn., May 1-6.
PAULIST CHORISTERS (Rev. Wm. J. Finn, mgr.): Boston, Mass., 26, Springfield 27, Rochester, N. Y., 28.
RAYMOND, THE GREAT (Maurice F. Raymond, mgr.): Barcelona, Spain, May 1-7, Turin, Italy, 9-14, Milan 15-21.
REISS CARNIVAL (Nat Reiss, mgr.): Guthrie, Okla., 24-29.
ST. DENIS, RUTH (Henry B. Harris, mgr.): San Jose, Cal., 26, Stockton 27, Fresno 28, Bakersfield 29.
SHEFFIELD, ENG., CHOIR (Dr. Henry Coward, conductor): Milwaukee, Wis., 26, St. Paul, Minn., 28-30, Winnipeg, Man., May 1-3, Portage La Prairie and Brandon 4, Regina 5, Moose Jaw 6.
THURSTON, HOWARD (Dudley McAdow, mgr.): Jersey City, N. J., 24-29.

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